Music-Education

Music teaches most exquisitely
the art of development —*D'Israeli*

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MONOPHONY.

TEACHER'S MATERIAL.

Music-Education

AN OUTLINE

By

Calvin Brainerd Cady

25034

SECOND BOOK

"He that is faithful in that which is least, is faithful also in much."
—JESUS.

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PREFACE.

While many of the songs and studies of this volume may be, and the author hopes, will be, of use to all earnest teachers and students of music, their specific purpose is to illustrate the principle and processes of music-education as sketched in the *Outline*.*

The author again most gratefully acknowledges his debt to the many earnest teachers whose practical work has made this volume possible.

The accompaniments of nearly all the melodies of Part IV were most kindly furnished by Mr. Rossetter G. Cole, for which and for that extremely troublesome task, proof-reading, the author is most grateful.

Boston, January 31, 1903.

* MUSIC-EDUCATION: AN OUTLINE. Vol. I of this series.

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Part I.

ORIGINAL WORK

BY

Students.

I.

PRELUDE.

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It seems most appropriate to open this volume with illustrations of practical work. These illustrations consist of

(1) Original poetic sentences, couplets, etc., as motives for song. The melodic settings which were given by the children have not been preserved, or, for lack of space, have been omitted.

(2) Original melodic phrases, sentences, etc.

So far as is known, all the material is the child's own work, and the larger part was developed in the class-room. As a matter of fact, the children could not, except in a very few cases, look for any assistance from the home circle, for the larger number of home circles from which they came were musically deaf and dumb.

The illustrations have been furnished by a number of teachers from their students' work, and they could be many times duplicated. In fact had all the material already sent in been published, it would alone make a volume of considerable size.

The selection has been made on the basis of age, variety and general or characteristic quality. The choice of material has been limited, with one exception, to the ages of three to eleven—that is, so far as the ages are known. The exception refers to the poems from students of a Vacation School in one of the large cities. The ages of the children from this school, whose original poetic motives for song are included in the following collection, ranged from ten to about fourteen years, but their general mental status represented children of the second to fourth grades.

Only a very few of the children were known to the writer, but according to the reports from the teachers it is known that a larger number of selections are from children exhibiting no special musical aptitude, and in some cases, almost wholly lacking, seemingly, in musical perception. Furthermore, they were not children of musical parents. This is shown by the fact that they could not look to any member of the family for assistance in their study. The writer does not wish to specify children of the latter class, nor of what would be

termed the mediocre grade, because the children are never allowed to *suspect*, much less know, that there even seems to be a deficiency in this specific mode of thought. Jesus, the master and teacher of the science of ontology—which includes the real science of psychology—made the following absolutely scientific statement: "The kingdom of God is within." The eternity of progress involves the potentiality of this infinite kingdom of divine Intelligence within every individual, spiritual mentality which reflects, and, therefore, springs from God. Music, as an idea in this infinite kingdom, is a potentiality in every individual mind begotten of God. To the writer, therefore, the child should be dealt with in accordance with this statement of the Master.

On the other hand, the seemingly talented child should not be singled out, applauded, and a spirit of vanity fostered, because he, too, must recognize that what he seems to have originated is not his own, but has been brought forth from the same infinite Treasure-house of idea and thought from which his seemingly musically impoverished neighbor may draw. Many teachers, from experience, have come to know that children thus dealt with soon learn to show the true spirit of love in an eager desire, and a practical effort, to help each his brother onward and upward in knowledge. True education is a moral and, therefore, a sociological problem, and Schumann has truly said, "The laws of morals are the laws of art."

That some of the children are incited to an effort at harmonic expression is shown by a few illustrations, Nos. 32–34. These are from children who had studied but a very short time. While such efforts should not be rudely cast aside, even when of the almost barbaric character of the so-called "Gondoliera," for instance, still they are not to be rashly encouraged, since the capacity of the child for polyphonic thinking has not yet reached that stage when it can understandingly weave the harmonic thought with pure melodic designs. This is shown in the setting of the "Rock-a-by Lady." The harmonic progress in this is rightly felt but not rightly presented melodically, and until there is a clearer conceptive grasp of polyphonic thinking, it will be well to illustrate the deficiency to the child and lead it to see the necessity for "biding a wee." This is especially true in the case of a child that also runs riot harmonically, as in the "Gondoliera," and yet, even in such riotous splendor, exhibits a certain latent sense of real unity. (Nos. 33–34 are by the same child.) It will be understood from this that

these compositions are *not to be exhibited to the children; their mission ends with the teachers.*

When harmonic settings, or accompaniments, are given, as in Nos. 32–34, they are a part of the child's original discovery, and were noted down just as the children played them. Of course, all the music was written down by the teachers, for at this stage it could not be expected that the child would be able to write his music, any more than a child just learning to speak would be expected to write his language.

Original poetic and melodic work of the character illustrated has been found to be practicable in the large classes of the public schools, and as a result many supposedly unmusical children are to-day rejoicing in their new-found "voice of melody."

Some illustrations are given of poetic settings for little melodic studies, showing the realization of form, and the suggested poetic sense of the music. This may seem somewhat in advance of the work sketched in the *Outline*, but in reality it is not, at least in the simpler illustrations.

Of course it is not possible to know that every one of the following poetic efforts is absolutely original, but the fact that the larger number were worked out in the class-room, furnishes a basis for quite accurate judgment for all the others.

See the candles sparkle
  On the Christmas tree. (4½)*

Springtime has come!
  The merry children run,
The frost is gone, the snow is done,
  And Springtime has come. (6)*

Little flower, I am here,
Making you a blanket dear—
Sleep in comfort till the spring. (9)*

Hallowe'en.

Yellow pumpkins on the wall,
  Fairies dancing through the hall,
Groaning noises, hollow sounds,
  Witches and bogies are making their rounds.
—*Vacation School.*

O Fairy, living in the shell,
  Floating, rocking all the day
In dancing sunbeams and sea's swell,
  No wonder you are bright and gay.
—*Vacation School.*

The Fairies.

In the silence of the midnight,
  When the stars are overhead,
Comes a little group of fairies
  To dance in my flower-bed.

From every pansy and lily
  A snowy figure comes out;
Then they gather in a circle,
  And dance all round about.
—*Vacation School.*

* The numbers in brackets indicate the children's ages.

Guess who this little shell is from?
It's from the Fairy Queen;
She sent it with a kiss, and said:
"'Twas the prettiest she had seen."

—*Vacation School.*

A Riddle.

I'm set in a piece of blue and white,
Cut out of a single pearl;
With a cluster of diamonds all about,
I look all over the world.

—*Vacation School.*

A Riddle.

I look like gold, but I am not gold—
Many things about me have never been told.
I'm out at dawn, and in at night;
All the mortals love my light.

—*Vacation School.*

The Brook.

The rainbow has its colors,
The great sun has his light,
But my little baby brooklet
Has its sparkling waters bright.

—*Vacation School.*

Fly away,
Birdie, fly
In the sky.
To your nest
Go to rest,—
Fly, birdie, fly.

—*Setting to a Gurlitt study by a child of 6.*

Winter is coming, so, Summer, good-bye,—
And Christmas is nigh, oh happy am I.
Holly we'll hang on the windows and walls,
And we'll hang up our stockings for old
Santa Claus.

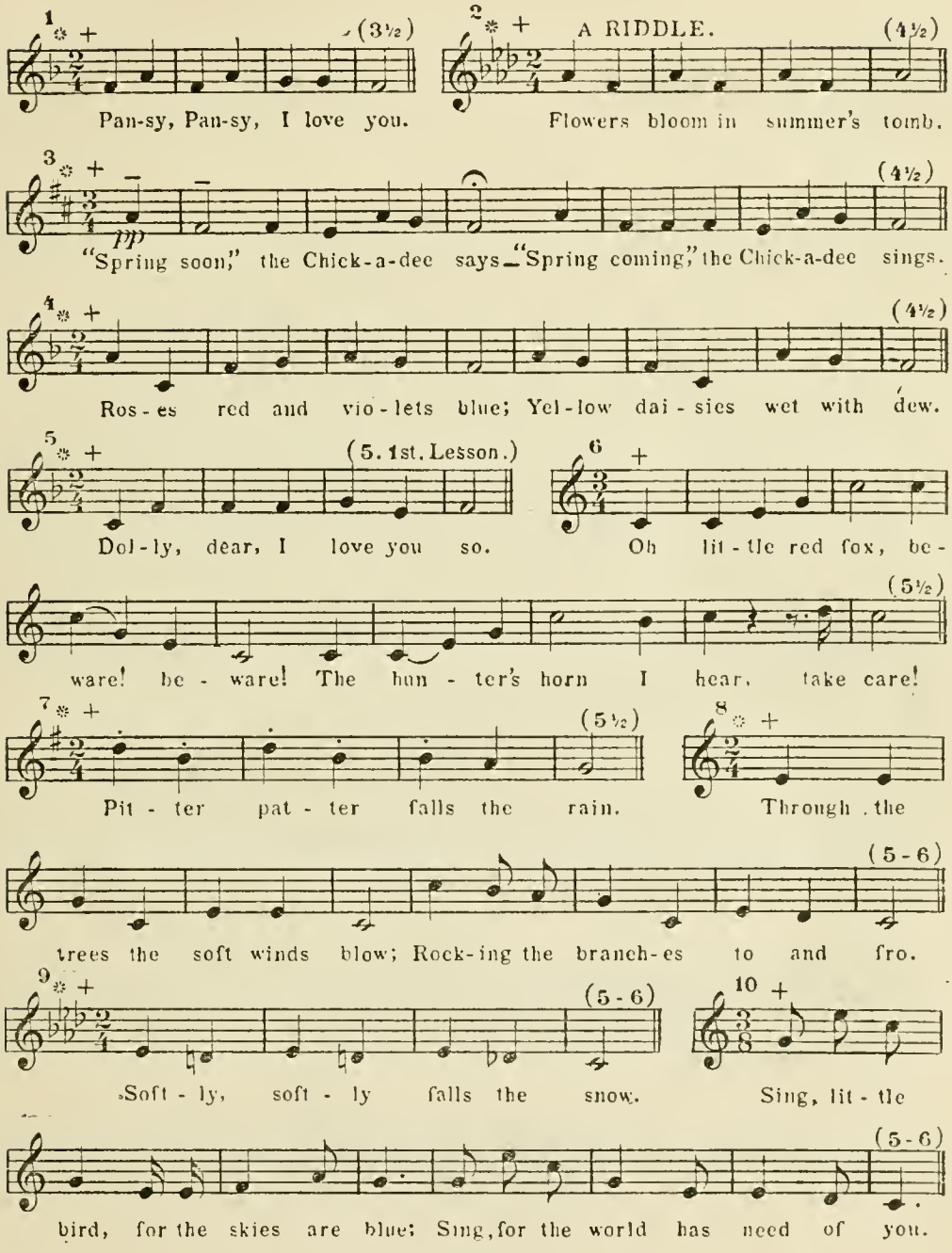
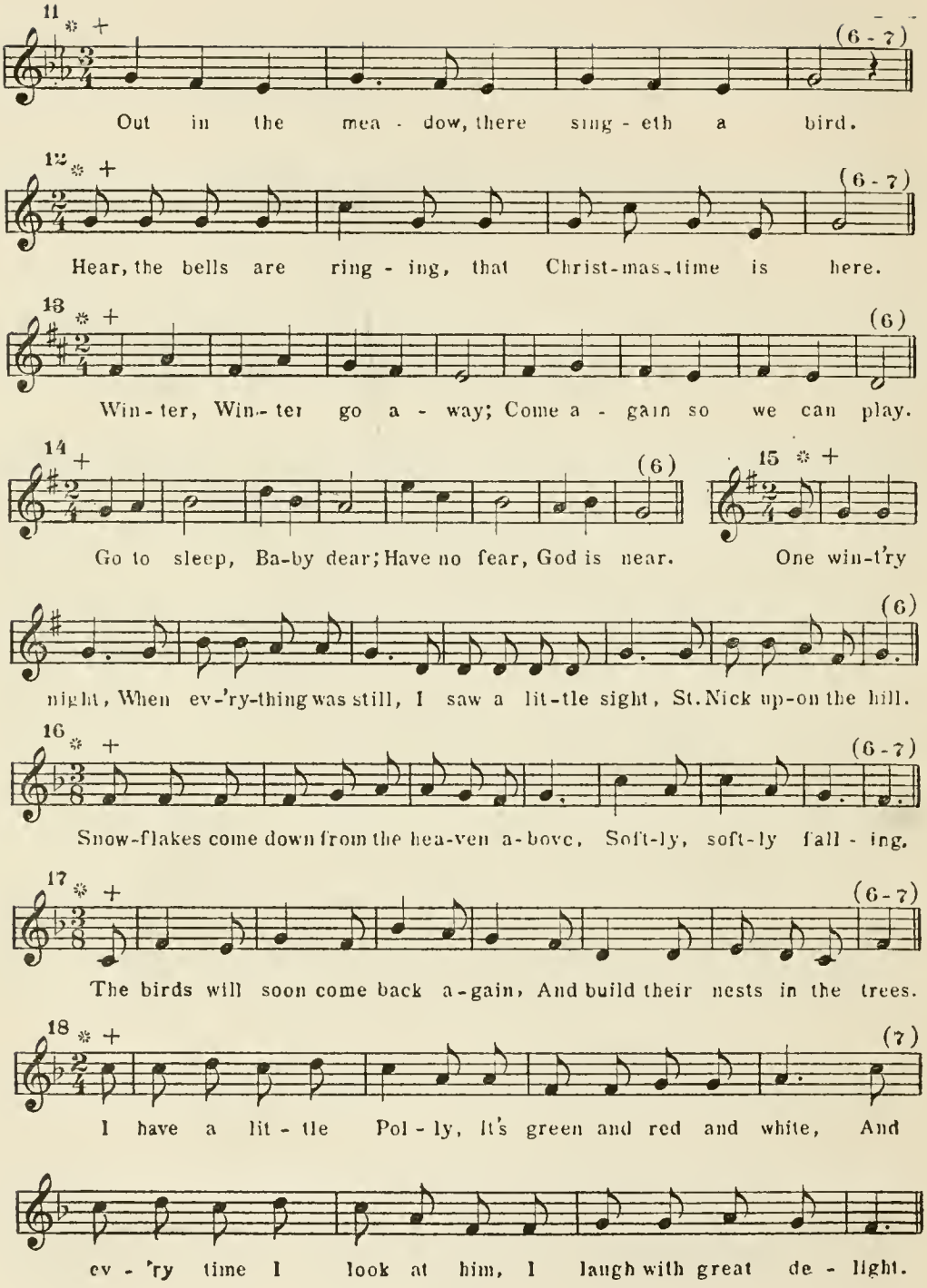
—Setting for Beyer Instruction Book, No. 25.

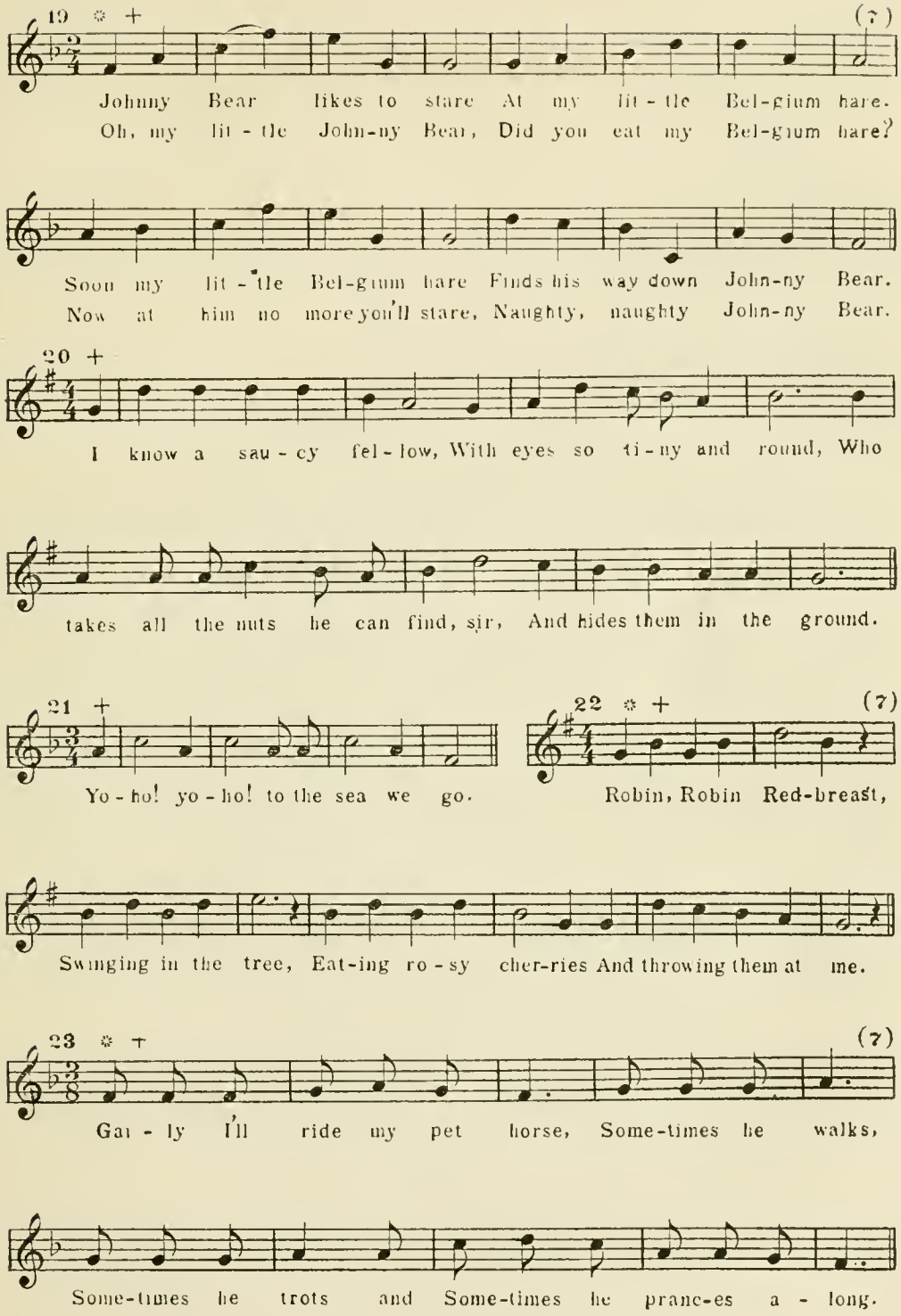
Hear us! Spring is here,
Let our echoes ring!
All be glad, none be sad,
Hear us! hear us! Spring is here.

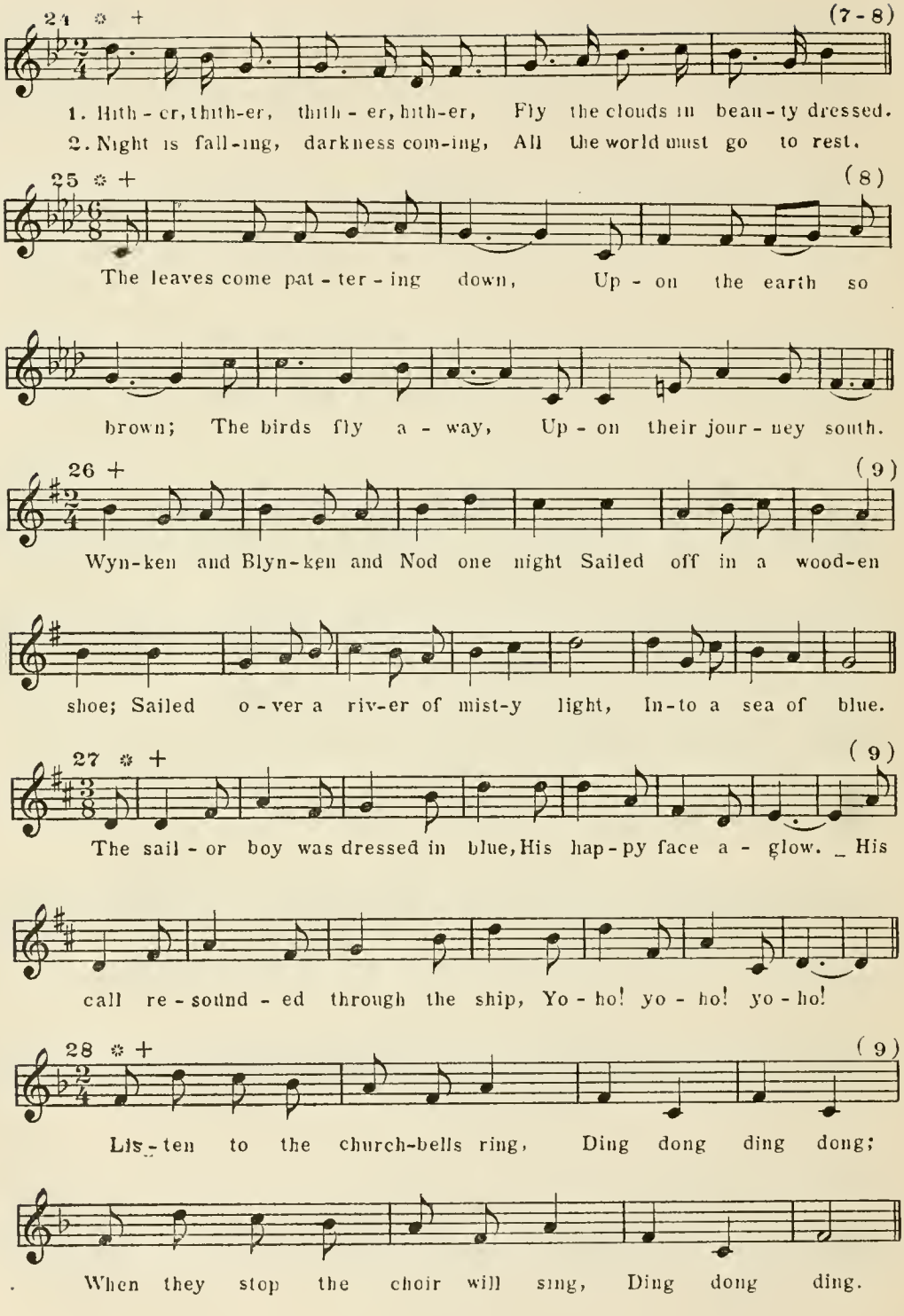
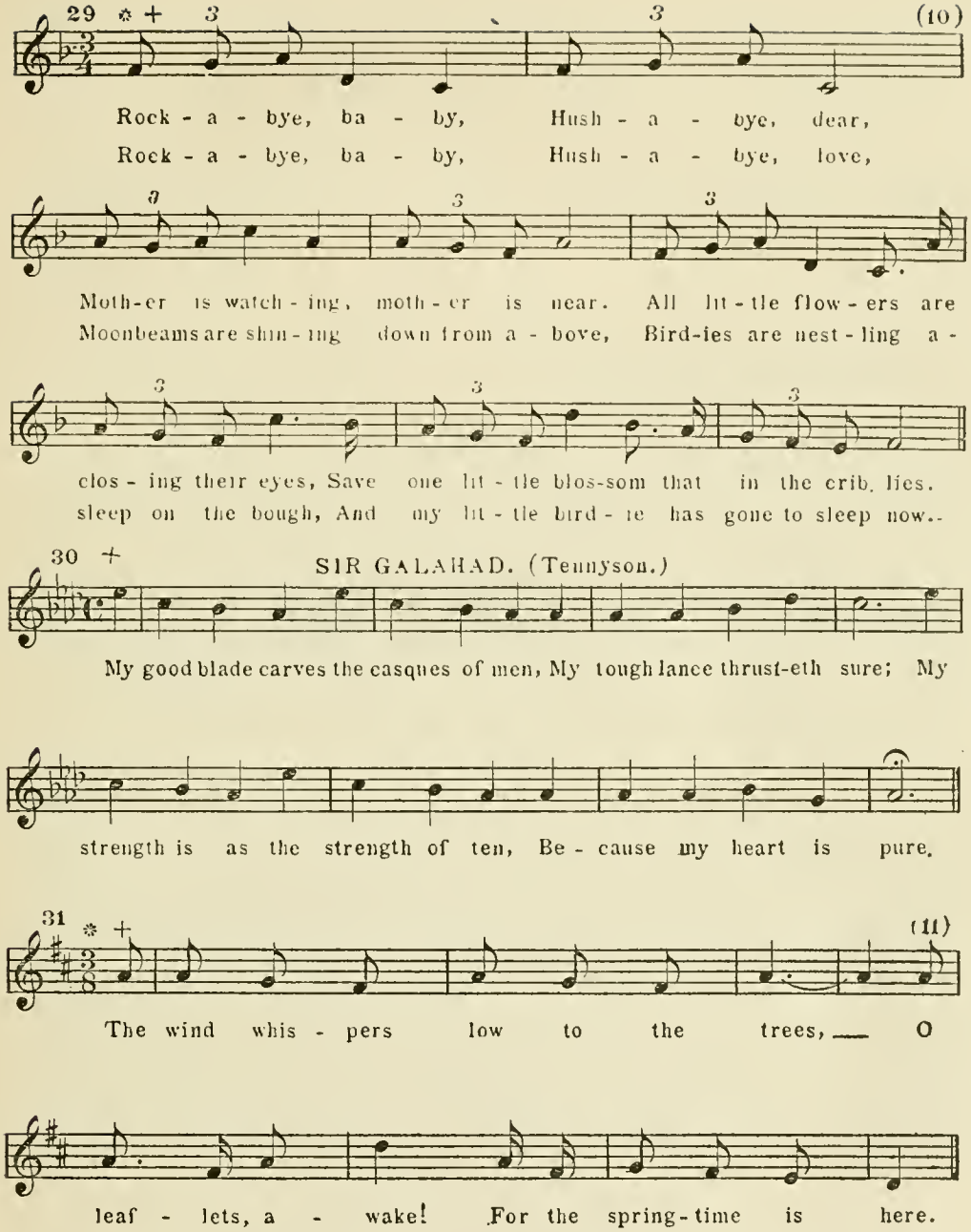
We are pussy willows,
Soft as many pillows;
Soft as fur, not a burr,—
We are those who welcome Spring.

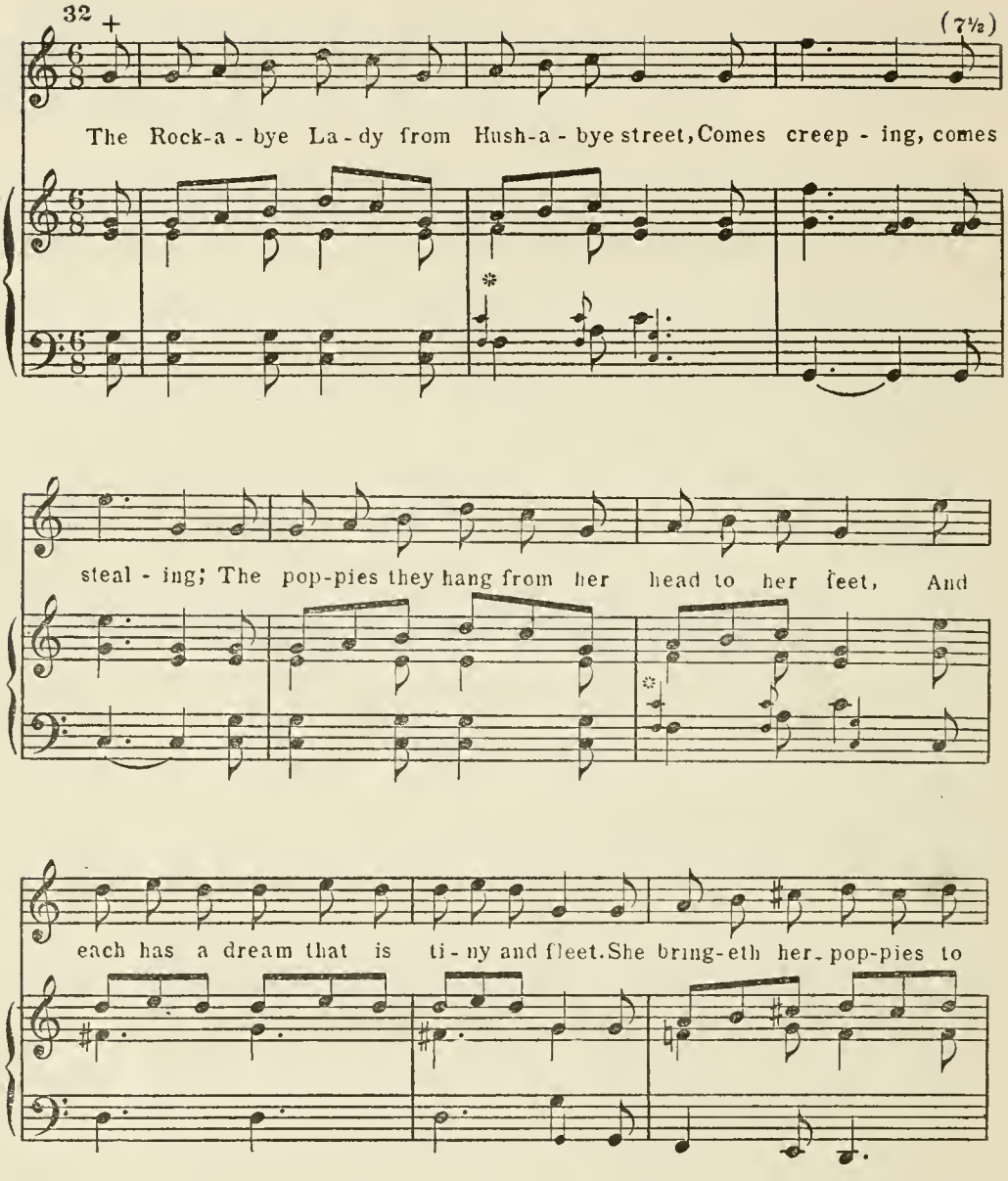
—Setting for Gurlitt, op. 187, No. 36.

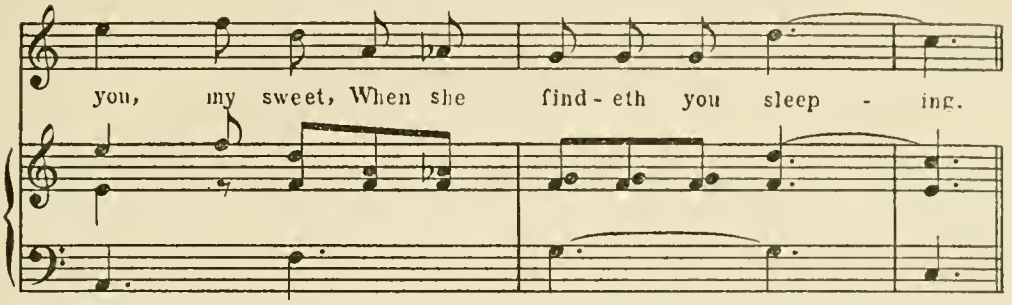
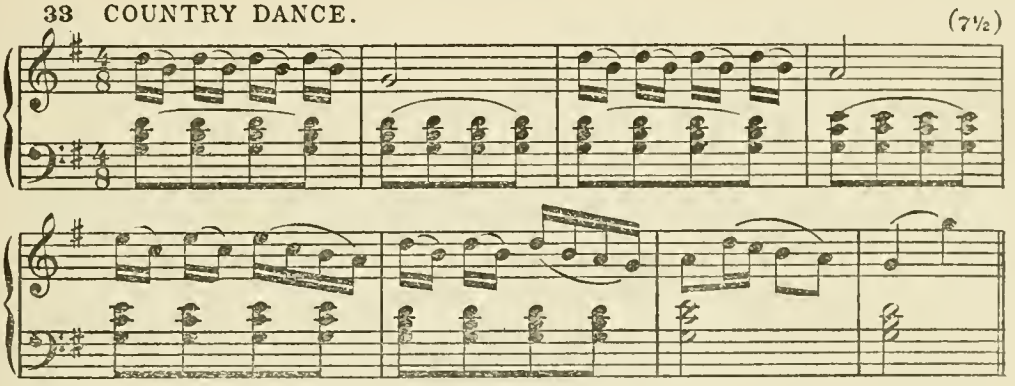
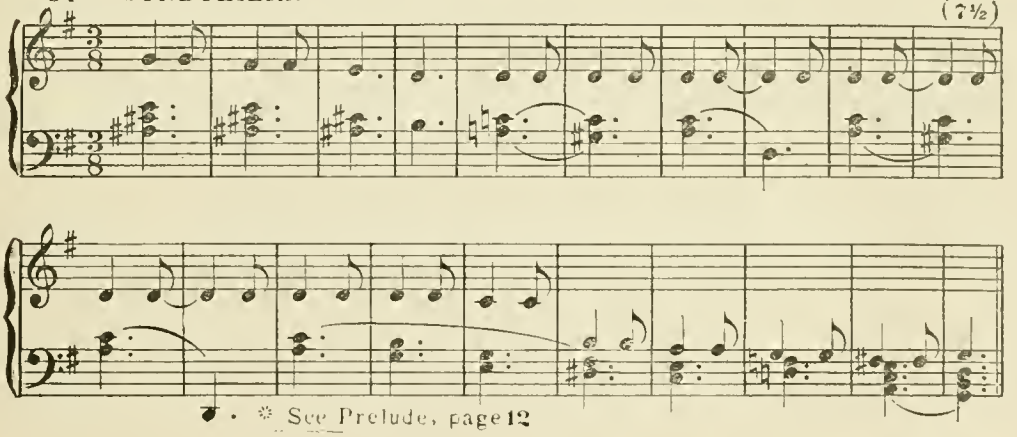
ORIGINAL WORK.

(N. B. Original melodies are designated by a + original words by an ✲ and both by + ✲ The figures at the right indicate the age of the child.)

1 ✲ + (3½)
Pan-sy, Pan-sy, I love you.
2 ✲ + A RIDDLE. (4½)
Flowers bloom in summer's tomb.
3 ✲ + (4½)
pp
"Spring soon," the Chick-a-dee says "Spring coming," the Chick-a-dee sings.
4 ✲ + (4½)
Ros-es red and vio-lets blue; Yel-low dai-sies wet with dew.
5 ✲ + (5. 1st. Lesson.)
Dol-ly, dear, I love you so.
6 +
Oh lit-tle red fox, be-
(5½)
ware! be-ware! The hun-ter's horn I hear, take care!
7 ✲ + (5½)
Pit-ter pat-ter falls the rain.
8 ✲ +
Through the
(5-6)
trees the soft winds blow; Rock-ing the branch-es to and fro.
9 ✲ + (5-6)
Soft-ly, soft-ly falls the snow.
10 +
Sing, lit-tle
(5-6)
bird, for the skies are blue: Sing, for the world has need of you.

11
(6-7)
Out in the mea - dow, there sing - eth a bird.
12
(6-7)
Hear, the bells are ring - ing, that Christ-mas-time is here.
13
(6)
Win - ter, Win - ter go a - way; Come a - gain so we can play.
14
(6)
Go to sleep, Ba-by dear; Have no fear, God is near.
15
One win-t'ry
(6)
night, When ev-'ry-thing was still, I saw a lit-tle sight, St. Nick up-on the hill.
16
(6-7)
Snow-flakes come down from the hea-ven a-bove, Soft-ly, soft-ly fall - ing.
17
(6-7)
The birds will soon come back a-gain, And build their nests in the trees.
18
(7)
I have a lit - tle Pol - ly, It's green and red and white, And
ev - 'ry time I look at him, I laugh with great de - light.


19
(7)
Johnny Bear likes to stare At my lit-tle Bel-gium hare.
Oh, my lit-tle John-ny Bear, Did you eat my Bel-gium hare?
Soon my lit-tle Bel-gium hare Finds his way down John-ny Bear.
Now at him no more you'll stare, Naughty, naughty John-ny Bear.
20
I know a sau-cy fel-low, With eyes so ti-ny and round, Who
takes all the nuts he can find, sir, And hides them in the ground.
21
Yo-ho! yo-ho! to the sea we go.
22
(7)
Robin, Robin Red-breast,
Swinging in the tree, Eat-ing ro-sy cher-ries And throwing them at me.
23
(7)
Gai-ly I'll ride my pet horse, Some-times he walks,
Some-times he trots and Some-times he pranc-es a-long.


24 ✲ +
(7-8)
1. Hith-er, thith-er, thith-er, hith-er, Fly the clouds in beau-ty dressed.
2. Night is fall-ing, darkness com-ing, All the world must go to rest.
25 ✲ +
(8)
The leaves come pat-ter-ing down, Up-on the earth so
brown; The birds fly a-way, Up-on their jour-ney south.
26 +
(9)
Wyn-ken and Blyn-ken and Nod one night Sailed off in a wood-en
shoe; Sailed o-ver a riv-er of mist-y light, In-to a sea of blue.
27 ✲ +
(9)
The sail-or boy was dressed in blue, His hap-py face a-glow. His
call re-sound-ed through the ship, Yo-ho! yo-ho! yo-ho!
28 ✲ +
(9)
Lis-ten to the church-bells ring, Ding dong ding dong;
When they stop the choir will sing, Ding dong ding.

29 ✲ + 3 3 (10)
Rock - a - bye, ba - by, Hush - a - bye, dear,
Rock - a - bye, ba - by, Hush - a - bye, love,
3 3 3
Moth-er is watch - ing, moth - er is near. All lit - tle flow - ers are
Moonbeams are shin - ing down from a - bove, Bird-ies are nest - ling a -
3 3 3
clos - ing their eyes, Save one lit - tle blos-som that in the crib lies.
sleep on the bough, And my lit - tle bird - ie has gone to sleep now..
30 +
SIR GALAHAD. (Tennyson.)
My good blade carves the casques of men, My tough lance thrust-eth sure; My
strength is as the strength of ten, Be - cause my heart is pure.
31 ✲ + (11)
The wind whis - pers low to the trees, O
leaf - lets, a - wake! For the spring-time is here.


32
(7½)
The Rock-a - bye La - dy from Hush-a - bye street, Comes creep - ing, comes
steal - ing; The pop-pies they hang from her head to her feet, And
each has a dream that is ti - ny and fleet. She bring-eth her pop-pies to

* The small notes in measures 2 and 6 represent the child's imperfect melodic presentation of the harmonic progression. The large notes (in bass) illustrate how, even in a very simple way, the child may be led to perceive a more logical and artistic melodic presentation of the harmony, not by a merely mechanical correction, but by aurally perceiving that it is better. In this way the child's own innate sense of the melodic presentation of harmony is awakened, and a basis for future original efforts is formed. (See Prelude, page 12).

33 COUNTRY DANCE. (7½)

34 * GONDOLIERA (7½)

* See Prelude, page 12

Part II.

POETIC MOTIVES

For Song.

II.

PRELUDE.

It has been asked, "Why begin the music-education of the child with poetic motives? Why not begin at once with melodies?"

If music-conception is already a clear and positive activity of the child's mind, it is *not necessary* to begin with poetic thought. One *may* at once begin with melody. But, in general, it may be stated that clear, positive music-conception is not strongly active in a very large percentage of the students of music, not to mention the children. The ability to sing the tones of a melody is not, in itself, a proof of melodic conception. The distinction between a sense memory of tones and their reproduction, and a music-conception, is very great, and clearly discernible by those who have learned to recognize the distinction.

The fundamental necessity in all educational work, no matter what the specific mode of thought may be, is to awaken consciousness to conceptive activity. The initiative, in the individual mind, to what is commonly, but erroneously, termed original work, is the highest form of this conceptivity. But whether the child be discovering what one terms original melodies, or dealing with already discovered melodies, the actual conception of such melodies is one and the same in both cases. Until a melody, supposed to have been gotten from another, is formed in thought as a melodic entity in precisely the same way it was formed in the thought of the supposed originator, there has been no true conceptive process awakened and brought to a successful issue.

Now, it is a matter of experience that a large percentage of children who seemingly grasp a melody quickly, are doing so only through a sense perception process, and are therefore merely giving out an imitative sense of tones.

A truly conceptive process of mathematical thought, in any given aspect, would be most clearly developed, and positively known, if the initiative to mathematical thought and formulated demonstration came wholly from the child. The child that presents a so-called original problem embodying, and therefore demonstrating, or identifying a definite mathematical idea, principle, or rule, thereby demonstrates a pure

conceptive understanding of his subject. And until the problems originated by others grow in the child's thought in precisely the same way and by precisely the same law of logical development operative in the mind of the original discoverer of the problem, a true, conceptive mathematical activity has not been attained.

No matter, therefore, how talented the child may seem to be, the initiative to that pure conceptive activity which is the necessity of original discovery of melody may not be an absolute necessity, but it will prove of value beyond computation. This value is not to be reckoned up in terms of music and musical knowledge only, but in terms of that which is of greater value, viz., the essential activities of mind, the seeming lack of which is a far greater impediment to the mastery of music as an object of study than the supposed absence of a "musical faculty."

Certain of these necessary mental activities are concentration, continuity, unity of conception, and endurance. All these essential elements are involved in the child's effort at original discovery of melody and melodic unities, and at the same time there is revealed the pure conceptive process involved in the study of all melody, original or otherwise, and the whole of music. In this work, therefore, the musically "talented" child is in no wise hampered in his development. On the contrary, he is quickened to greater, more positive music-conception, and his progress in the line of understanding is made easier and *more rapid.* But the supposedly talented child is not the only one to be dealt with. The world is continually affirming that the really musically talented children are a very small percentage of those that are expected to dabble in music. The vast majority are said to represent all degrees of musical ability up to the merely mediocre talent, and a certain small percentage are declared to be absolutely without any "musical faculty."

The problem of music-education must deal most largely with this vast majority. Now it is precisely here that the initiative to original discovery of melody is not only helpful, but a positive necessity, and this fact has been proven in so many hundreds of cases, of every degree of ignorance or seeming musical inertia, that it is no more a subject for argument than a demonstrated problem in mathematics.

The essential initiative to music-conception is one with the initiative to all art-conception. What the root of all art-thought and expression may be, is not the point to be discussed here; every one may form

his own opinion. Nor does it matter which mode of art-conception first makes itself apparent in the individual, since this differs in individual cases. What we are concerned with is the observance of the law of progress from the known to the unknown.

What known element, therefore, of the child-thought contains the larger number of points of contact with the unknown thought to be awakened? The answer to this is apparent:—that which through all the ages has been wedded to melodic thought, viz., language, in what is termed poetic form.

Poetic conceptions, that is, idealized imageries and conceptions of the imagination, mould language into rhythmic, melodic, and harmonic forms, and in this rhythmic, melodic and harmonic language, therefore, we find the essential initiative elements of music-conception. In the case of the undeveloped music-mentality of the child, or adult, poetic imagination and melo-rhythmic forms of language are the essential sub-conscious motive or initiative to the simplest music-conception —melody. In other words, rhythm and poetic imagery incite the child-mind to melodic conceptions.

In the following collection of poetic motives for song, certain points have been kept in mind.

First. Variety in respect to the subjects.

Second. Varying degrees of simplicity in thought, language, rhythm, and vocal enunciation.

The choice of subjects and the degree of complexity in thought, language, rhythm, and vocal enunciation, must be determined by the character of the child's thought and its general mental development. In the very beginning the utmost simplicity in all these respects is of course a necessity; but we should not go under, but slightly ahead of, the general ability of the child.

For the mode of work in the use of these poetic motives, the teacher is referred to the *Outline*.

It is to be noted that the first poetic motives should be gotten from the child, and through this part of the work the children's original poetic motives must supplement those given here, or by the teacher. It will incite to an interest in poetic thought and poetry, if the child is led to seek for good poetic motives for song in the rich field of lyric poetry in the English language.

Many of the following poetic motives have been given by students

of all ages and varied attainments. A real spark of poetic fire is often discovered in unexpected places. The five-and-a-half year old who affirmed that

"Flowers bloom in summer's tomb,"

surely belongs to the poets' guild.

Many of the verses (lines) have been selected because they suggest a complementary verse. And some of the couplets also suggest complementary verses or couplets.

Grateful acknowledgement is hereby made to Houghton, Mifflin & Co., for selections from the works of Alice Cary and Celia Thaxter; to A. C. McClurg & Co., for selections from "The Child's Garden of Song"; to Roberts Brothers for selections from the book of children's rhymes called "Sugar and Spice"; to Charles Scribner's Sons for selections from Songs by Eugene Field, with music by Reginald de Koven and others; to Silver, Burdette & Co., for selections from the Modern Music Series, and to Clinton Scollard for "The Bonnie Blue Birds."

1 O'er my pillow moonbeams play.

2 The blue-bells bloom in early spring.

3 Mountain high, the clouds roll by.

4 Hark! the hunter's horn I hear.

5 In the deep the shadows sleep.

6 The daisy's face is full of smiles.

7 Tinkle, tinkle, rain-drops clear.

8 The Bob-o-link's song is chee, chee, chee!

9 Spring is here, with leaf and grass.
—*Tennyson.*

10 Brightly glows the dawning day.

11 The buds awake in sunny spring.

12 Cheer up! cheer up! the robin sings.

13 'Neath shady banks the violets bloom.

14 How softly chime the Christmas bells.

15 The moon came late to the twinkling sky.

16 Dear blue-bells, ring your merry tune.

17 Tulips bright all close at night.

18 Hear the Robin-red-breast sing.

19 Little Pussy-Willow has wakened from her nap.

20 Sleep, little tulip, sleep.

—*Eugene Field.*

21 Hush, little one, and fold your hands.

—*Eugene Field.*

22 Sing, little birdie, sing to me.

23 Wake from thy nest, Robin-red-breast.

—*Heywood.*

24 The snow falls gently, gently down.

25 A merry song I sing for thee.

26 The wild bee drones his dreary song.

27 A bird slowly swings in the tall tree-top.

28 How fragrant is the violet.

29 The daises are nodding their heads.

30 The autumn leaves are falling down.

31 My ball is bouncing up and down.

32 Hey ding a ding! What shall I sing?

33 Nightly sings the staring owl
Tu-whit, Tu-who!

—*Shakespeare.*

34 The whole world is gay
On St. Valentine's day.

35 Blow, wind, blow!
And go, mill, go!

36 The sun upon the lake is low,
The wild birds hush their song.

—*Scott.*

37 Hark! hark!
Bow-wow!
The watch dogs bark.
—*Shakespeare*

38 I saw a ship a-sailing,
A-sailing on the sea.
—"*Sugar and Spice.*"

39 In my heart is a kiss of thine,
I'll send it back for a valentine.

40 The little birds rest
In the mother's soft nest.

41 Nodding, waving, bow to me,
Willow-tree, Willow-tree.

42 Come trip it with me
Beneath the oak tree.

43 Listen to the morning breeze,
As it whispers to the trees.

44 Run, run, run, oh, what fun,
Playing tag till set of sun.

45 Over hill and dale,
Send thy song resounding.

46 Ha, ha, ha! hee, hee, hee!
Perhaps you think that you'll catch me.

47 Warmly and broadly the south winds are blowing.
—*Tennyson.*

48 The snow is falling, falling,
Falling on the sea.

49 Softly fall the snow-flakes
From the sky above.

50 The bumble-bee gets honey
From a little yellow flower.

51 In the meadows making hay,
Won't we have a jolly day.

52 See-saw, see-saw, up and down we go.

53 Fleecy clouds, floating by,
Hide from me the clear blue sky.

54 Up you go, shuttlecock,
High as the sky.

55 Hush-a-bye, baby, thy cradle is green.
—"*Sugar and Spice.*"

56 This is the song the storm-king sings,
—*Eugene Field.*

57 The bonnie blue-birds sing once more,
—*Clinton Scollard.*

58 When the jolly North-wind blows,
—*Modern Music Series.*

59 Boys and girls, come out to play,
—*Nursery Rhymes.*

60 Whirling and whirling in circles so light,
—*Modern Music Series.*

61 The golden light is dancing bright.

62 Still by the light and laughing sea,
—*Wilde.*

63 Light as the down of the thistle,
—*Alice Cary.*

64 Ring, happy bells, across the snow.
—*Tennyson.*

65 Free as the winds that blow,

66 Minnie and Winnie
Slept in a shell,
—*Tennyson.*

67 The wind blows wild and free,
—*Longfellow.*

68 The winds all silent are,
—*W. Drummond.*

69 The waves are dancing fast and bright.
—*P. B. Shelley.*

70 Now the sun is laid to sleep,
—*Ben Jonson.*

71 On the mountain dawns the day.
—*Scott.*

72 The maple wears a scarf so gay,
The fields a scarlet gown.

73 Listen, ladies, to my song—
Won't you buy my roses?

74 The leaves laugh low in the wind,
Laugh low with the wind at play.

75 Our flag is floating in the breeze,
Our hearts are full of cheer.

76 With waving of banners
And beating of drums,
With sounding of trumpets
The general comes.

77 On the grass and sleeping flowers,
Gently fall the summer showers.

78 Singing and swinging high up in the tree,
That is just what we're doing—you see?

79 The wind whispers low to the trees
Dear Leaflets, awake, awake!

80 There's a pretty brown nest in the old maple tree,
The home of a robin and little ones three.

81 A birdie with a yellow bill
Hopped upon my window sill.

—R. L. Stevenson.

82 Go to sleep, my baby dear,
I pray thee, go to sleep.

83 When pretty pussy goes to sleep,
The little mice around her creep.

84 Shut the door gently, quietly tread—
See, I am putting my dollies to bed.

85 See the tiny snowflakes fly,
See the sleighs go dashing by.

86 Merrily, merrily, here we go,
Down to the orchard to play, heigh-ho!

87 Dear little snow-birds, over the way,
Are flying and hopping, so blithe and so gay.

88 Spring is here with blossoms fair,
Birds are hovering everywhere.

89 Flowers have faded, and autumn is here,
But winter, with all of its frolics, is near.

90 When winter comes with its coat of snow,
Merrily, merrily, away we go.

91 Rain, rain, April rain,
Bring the flowers back again.

92 Fire-fly, fire-fly, flitting about,
What would you do if your lamp went out?

93 Sing a song of April, sing—
April is the baby spring.

94 Lightly and gently in the silence of the night,
Fall the glist'ning snowflakes, soft and white

95 Autumn has left us, and winter is here,
Winter, the merriest time of the year.

96 Roses red and violets blue,
Yellow daisies wet with dew,

97 Heigh-ho! heigh-ho!
The winds do blow,
As over the sea we go.

98 Sweet and low, low and sweet,
The lilies ring their bells.

99 Daffodils, daffodils, say, do you hear?
Summer is coming, and springtime is near.

100 Marigolds white and buttercups blue,
Lilies all dabbled with honey and dew.
—*Eugene Field.*

101 There once was a bird that lived up in a tree,
And all he could whistle was Fiddle-dee-dee.
—*Eugene Field.*

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102 Swing high and swing low,
While the breezes they blow.
—*Eugene Field.*

103 Whip-poor-will, Bob-o-link,
Chee-a-chee-chee—
Sweetly the birdies are singing.
—*Sophia L. Bixby.*

104 Summer is coming as sure as can be,
Hear the sweet lily-bells ringing.
—*Sophia L. Bixby.*

105 O where is my ball, sighed the Brownie,
Now who in the world can tell?
—*Celia Thaxter.*

106 My heart with pleasure fills,
And dances with the daffodils.
—*Wordsworth.*

107 What does little birdie say
In her nest at peep of day?
—*Tennyson.*

108 Oh, who is so merry, so airy, heigh-ho!
As the light footed fairy, heigh-ho, heigh-ho!
—*Nursery Rhymes.*

109 A sunshiny shower
Won't last half an hour.
—*Nursery Rhymes.*

110 Little Robin-red-breast sat upon a tree,
Up went a pussy-cat—and down went he.

111 Sing lullaby, my little boy,
Sing lullaby, my only joy.

112 With a tinkle, tankle, tinkle,
Through fern and periwinkle,
The cows are coming home.
—*Agnes E. Mitchell.*

113 Where is your home,
Winter snow, rain and hail,
Misty-veil?

114 A little brown bird
Builds her nest in the tree,
And sings me a song
As sweet as can be.

115 I have a little polly,
He's green and red and white;
And every time I look at him,
I laugh with great delight.

116 Little white Lily
Smells very sweet;
On her head sunshine,
Rain at her feet.

—George MacDonald.

117 My dainty little pansy
Is blossoming by the tree;
And every time I visit her
She looks and smiles at me.

118 The lambkins are safe in the shepherd's warm fold,
The dew-drop's asleep in the buttercup's gold.

119 Bob-o-link, Bob-o-link,
What do you see,
Singing so cheerily,
High in the tree?

120 Oh, laughing and sparkling,
The brook flows along;
And sings as it travels,
The wind's merry song.

121 Gaily in the moon-light,
Fairies dance together,
Hiding in the sea-shells,
When it's stormy weather.

Part III.

SONGS WITH WORDS.

III.

PRELUDE.

The following selection of songs is intended, as pointed out in the *Outline*, to furnish material for a three-fold purpose, viz.:

(1) To develop song and melodic conception for its own sake, and as the expression of child-life.

For this purpose a wide variety of subjects has been illustrated, and varying degrees of complexity in character and length, from the simplest melodic sentences to songs of no small degree of maturity.

No single book could include enough material to meet the needs of all children, hence the following collection of songs must be considered sufficient only in the sense of fully illustrating this aspect of the work as sketched in the *Outline*. Teachers are expected, therefore, to supplement what is here presented, or to *replace* it, with song-material adapted to individual needs. In selecting material, musicianship, refined and cultured taste, and insight into child-thought and mental attainments are predicated of the teacher; and this aspect of the work of music-education will call for the exercise of all these qualities of the pedagogic artist in the highest degree.

(2) This song-material is intended to develop not only vocal but *manual* (pianistic) expression of music-conceptions.

For this purpose many of the songs have been chosen with reference to their easy adaptation to the keyboard; their simplicity in fingering; the moulding of the hand and fingers to the requirements of the keyboard; variety in quality, intonation, and articulation of tone; and the development of a true individuality, and rhythmic and harmonic unity, of the various modes of action—arm, hand, finger. In short, it is intended to develop the head and heart of music-conception, and spontaneous rhythmic and harmonic technique in its most elementary aspects.

(3) This song-material is intended, finally, to serve as a means for the development of the scientific understanding of the primary elements of music. In other words, the song-material is to be used for the *synthetic analysis* of music.

Analysis is the discernment of the greater and lesser elemental ideas involved in any given subject of study, their relation to one another, and their unity in the whole. The analysis of a flower means the discernment of the individual ideas involved, such as calyx, stamen, petal, etc., their nature, functions, and relation to one another and to the whole. The analysis of music involves the discernment of the ideas inherent in its own nature, such as rhythm, harmony, melody, etc., their relation to one another and to the whole. The analysis of melody involves the discernment of the individual ideas of its specific harmony and rhythm, the individual melodic incidents, phrases, etc., their relation to one another and to the whole. Intelligent *conception* involves the logical unfoldment of these ideas as a whole in thought, and, still further, the development of those plastic elements of tone-thought, such as color (quality), intensity, volume, and rhythmic proportions, which identify or embody any specific music-conception, or so-called composition.

This artistic music-conception also involves the essential elements of objective expression, viz., various modes of action—be they manual, as in the case of the pianoforte, violin and organ, or be they vocal. The motive of all action, so far as music is concerned, is to be found in music-ideas, music-conceptions; the inspiration to modes of action as means for the objectification of music must therefore come from the head and heart of music itself, and all modes of action involved must be one with the music-conceptions, must spring from them and be mentally governed absolutely, imperatively, through them. The steps involved in reaching a spontaneous rhythmic and harmonic technique mentally born of, and governed through, artistic, heartfelt music-conceptions, may be slow at the start, but the old proverb, "The longest way round is the shortest way home," is literally true here. Very *much* more, therefore, than appears on the surface, is required of the student who completes the work sketched in the *Outline*, and illustrated in the material of this book.

The more primary elements of study which the following songs illustrate are set forth in the *Outline*, and at each new phase of music-analysis it is said, "Take some well-known melody." These songs, or others, are, therefore, a kind of repertoire from which to draw for the illustration of any special subject of study. The reason for taking a well-known song for the first study of any subject of analysis lies in

the simple fact that it saves time. That is, the time consumed in learning a melody that will bring out a certain idea, should be taken for the development of the idea itself. The songs chosen are intended, therefore, to embody or illustrate many phases of melodic progress, tonality, rhythm, *harmony*, and form.

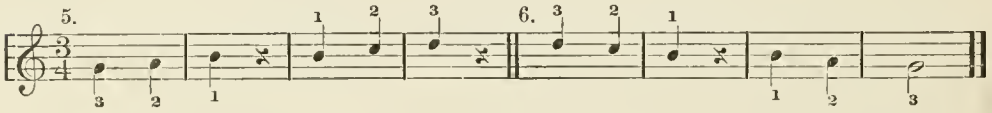
The accompaniments have been written to furnish not only a musically and esthetically characteristic background, but to develop a sub-conscious feeling for rhythm and the harmonic foundation of tonality. The three primary harmonies, therefore, are not the only ones used, but all the harmonic elements of diatonic tonality and, in some cases, the simpler harmonic elements of chromatic tonality are called into use.

To develop the ability to sing an under-melody, some of the accompaniments, as in numbers 33, 38, etc., are above the melody. The child whose sense of melody is more tonal than musical shows a keen sensitiveness to the influence of the tones he may hear. Sometimes this seeming inability to maintain the melody in thought and sing it with clearness is due to mere inattention, but in many cases it arises from lack of pure *melodic conception* as distinct from mere tone-thinking. In singing a melody which has an over-melody (over-counterpoint) as accompaniment, as in Nos. 33 and 38 for instance, the child is sub-consciously laying the foundation for pure polyphonic thought, a mode of thought almost absent in the majority of pianoforte students. The teacher should, therefore, play over-contrapuntal melodies to many more of the following songs than have such accompaniments. The accompaniments of this character, in this collection of songs, are intended only as illustrations. In the Rain Song, Nos. 36-8, the two modes of accompaniment, harmonic polyphony, and contrapuntal or pure polyphony, are illustrated; and in the latter mode two counterpoints, under and over, are illustrated. If the teacher has two pianos for work, the contrapuntal melody can be much freer, and rove above and below the cantus.

In singing the songs, false intonation is often best corrected by a mere outlining of the primary harmonic basis of the song by means of a simple bass, as in Nos. 26, 40, etc. This basic outlining of the harmony is also of value in the first study of a song, if the child seems to have any difficulty in holding on to the melody while the given accompaniment is being played. In such cases the accompaniment

should not be added until the melody is perfectly clear and consistent in thought while playing a harmonic or melo-harmonic bass. This harmonic bass will serve a further and most important purpose, viz., the development of a sub-conscious recognition and feeling for the primary and secondary harmonic elements of tonality, and especially for *harmonic progress*,—the *most primary and essential element* of harmonic study, and quite distinct from mere "chord building" or chord recognition.

As soon as the child's thought is ready, it is expected, as set forth in the *Outline*, that many, if not most, of the melodies learned will be picked out upon the piano, and *sung* with the fingers. This will involve the elementary study of form;—defining the phrases, their groupings and relation in respect to importance,—and some recognition of the poetic spirit or character of the whole, and of the individual phrases. It will involve an effort on the part of the child to mentally conceive the melody as an artistic unity, and to express this conception. In this singing with the fingers the child should learn at the very beginning that he has ten fingers to sing with, and so learn to sing with either the left or right hand group, or both combined. Some of the melodies should, therefore, be divided between the two groups of fingers. For instance, Nos. 5 and 6 might be sung as follows:



Let the child do the distributing between the left and right hand, and also begin to determine the proper fingering.

As soon as a song is learned, as suggested in the *Outline*, p. 21, the written melody should be given, and the child should be able to sing it with the fingers while looking, as well as while not looking, at the written signs. The written melody should include the rhythm, and not merely the melodic progress, as given in the illustrations in the *Outline*. A sub-conscious idea of notation will thus be developed.

Many of the melodies are written in keys available for the voice, but impracticable, in the earlier stages, for the fingers. Such melodies should first be played in a key which will involve no black keys. Afterwards they may be played in keys involving black keys, which will readily adapt themselves to simplicity in fingering.

Heartfelt, musical singing with the fingers should be striven for. To aid this, keep the melodies at first in the middle part of the piano, within the compass of the voice. This can be done, and the accompaniment as written can be played, if two pianos are available. If but one piano is available, however, a second accompaniment has been provided for some of the pieces. For the remaining numbers, see the Notes.

NOTES.

Unless otherwise specified, the following notes refer to the child's playing (singing with fingers) of the melodies. All accompaniments, whether above or below the melodies, are *solely for the teacher.*

1. Can be played in *G* or *F.*

2. To be played in *G.* At the close leave out the upper *F* of the accompaniment, and there will be no interference with the child's playing. This note can be applied to the accompaniments of many other numbers, e. g., No. 3, etc.

3. Play in *F.* Use the ten fingers, first phrase left five, second phrase right five.

4. Divide between the right and left hands as in No. 3.

The introduction of the seventh of the dominant serves two purposes: 1st, to strengthen the feeling for the dominant harmony, and 2nd, to lead the student to be independent of mere sound, or conventional progressions. If, however, the seventh seems to seriously disturb the melodic progression in the child's thought, it would be better to omit it at first, using it afterwards with the same freedom that obtains in instrumental music. This illustrates an important point in the harmonic treatment of melodies.

5, 6. Study for arm phrasing. Note the fingering.

9. First in *F*, then *G.*

10. First in *G*, then *D*, and *F.* What has been said about the keys for the first playing of these and previous melodies, sufficiently illustrates the distinction to be made between the keys to be used in singing and in playing. The remaining melodies are to be treated in like manner.

14. May be used for hand study.

15. The contrapuntal melody in small notes will test the child's harmonic sense, for unless that is strong the intonation in singing will be false.

16. The added accompaniment, as also in No. 7, illustrates the simplification of the accompaniment for the practical purpose of having the child play the melody in the voice compass, either in the key where it is written, or in one which involves no black key.

17. Leave out the tones in the accompaniment which interfere with playing the melody. For instance, the first tone, and most of the upper tones. This will apply to many other numbers, e. g., No. 17, etc. Play in *F*.

25. Hand study.

25, 27. Divide between the hands. *F*.

28. The *glissando* will have to go down when the melody is *played* by the child.

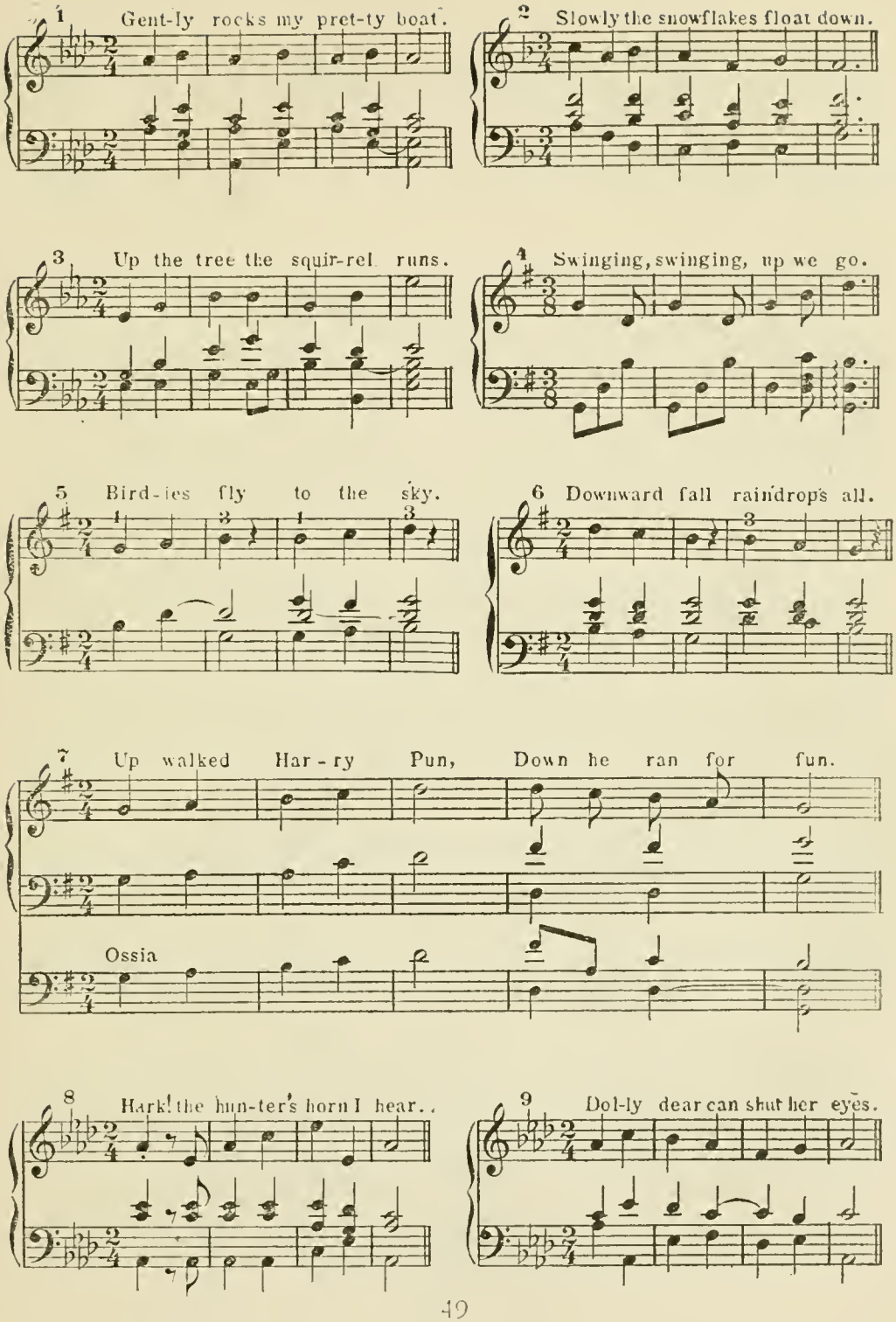
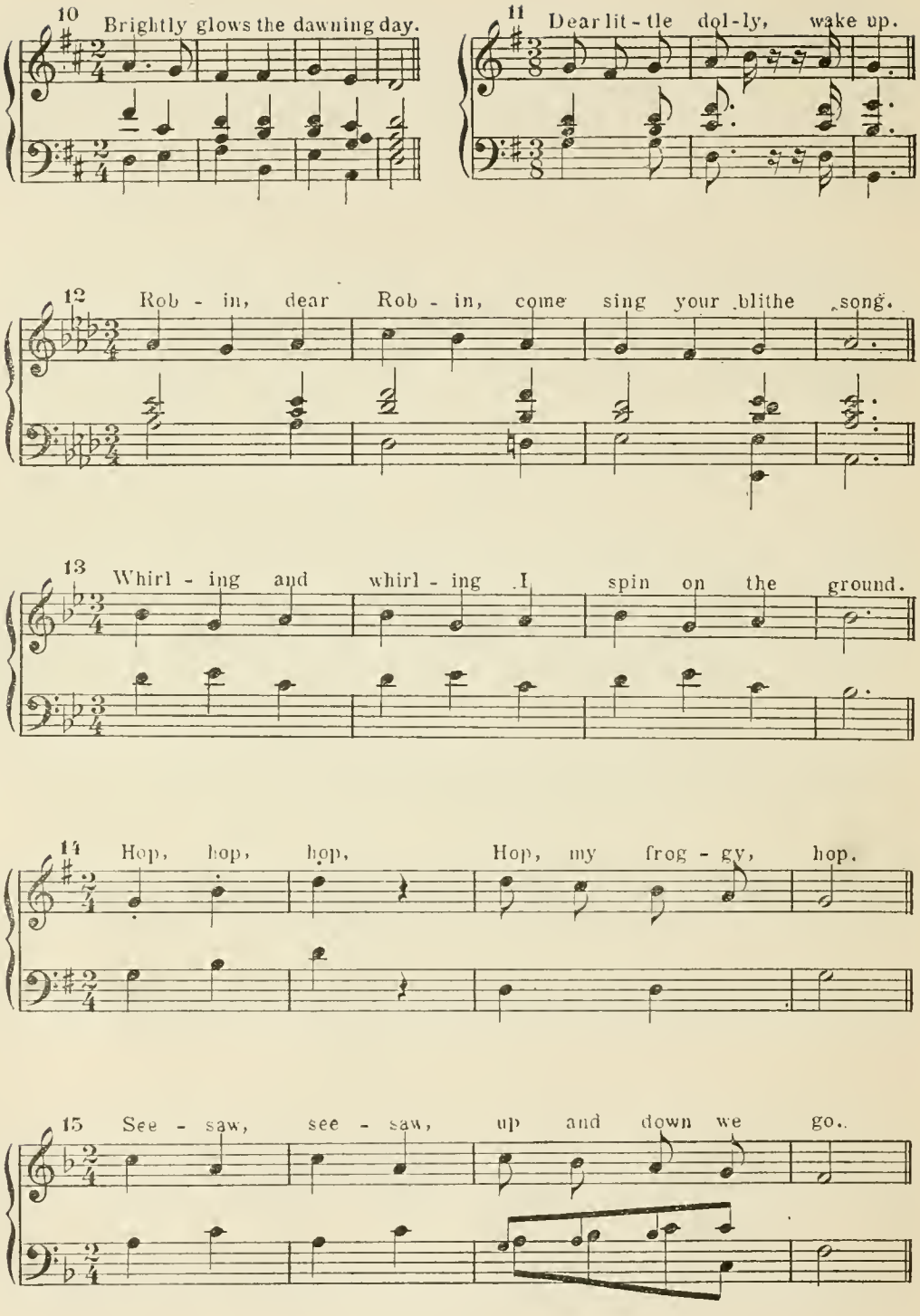
30. Play in *E minor*.

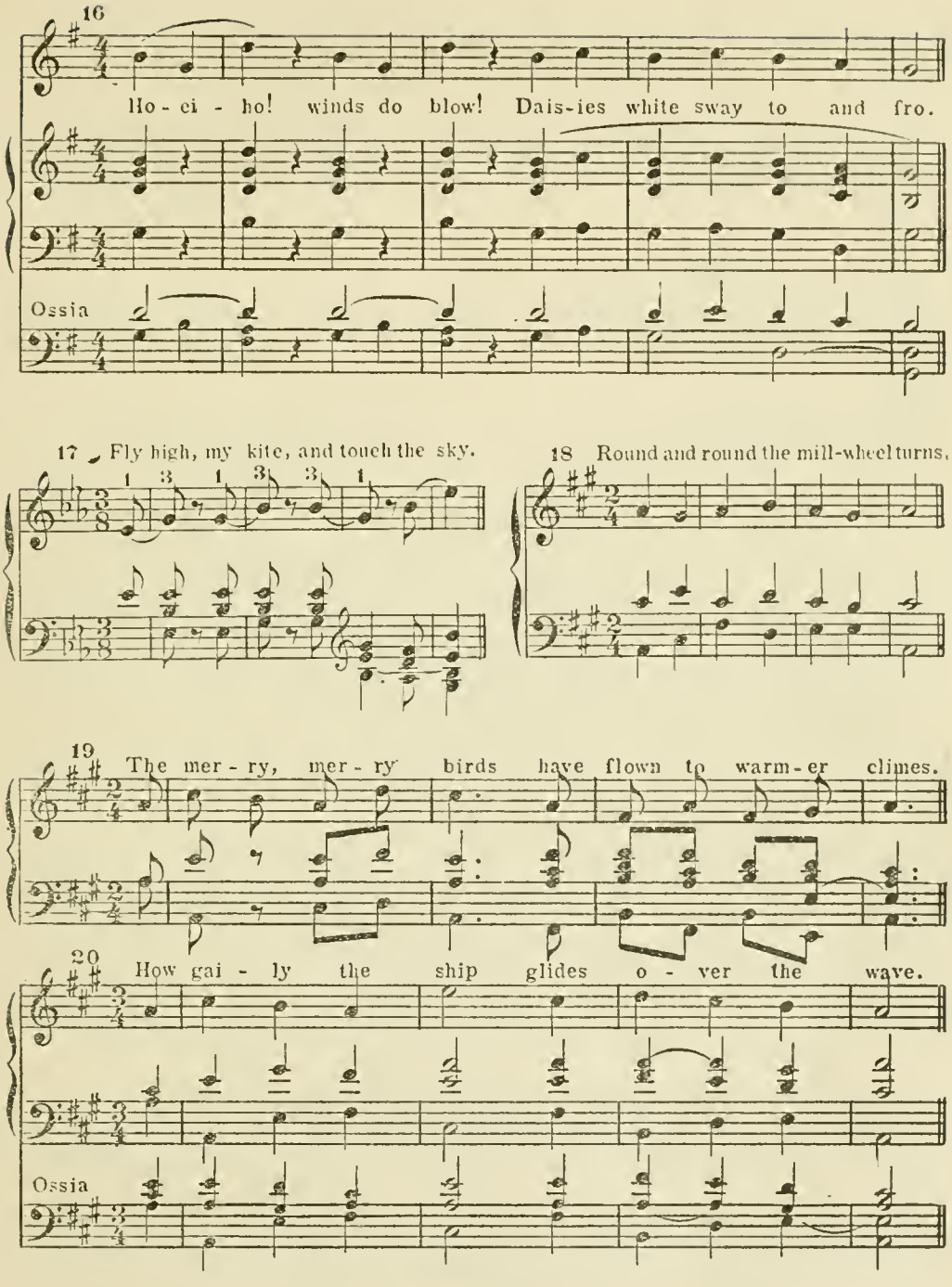
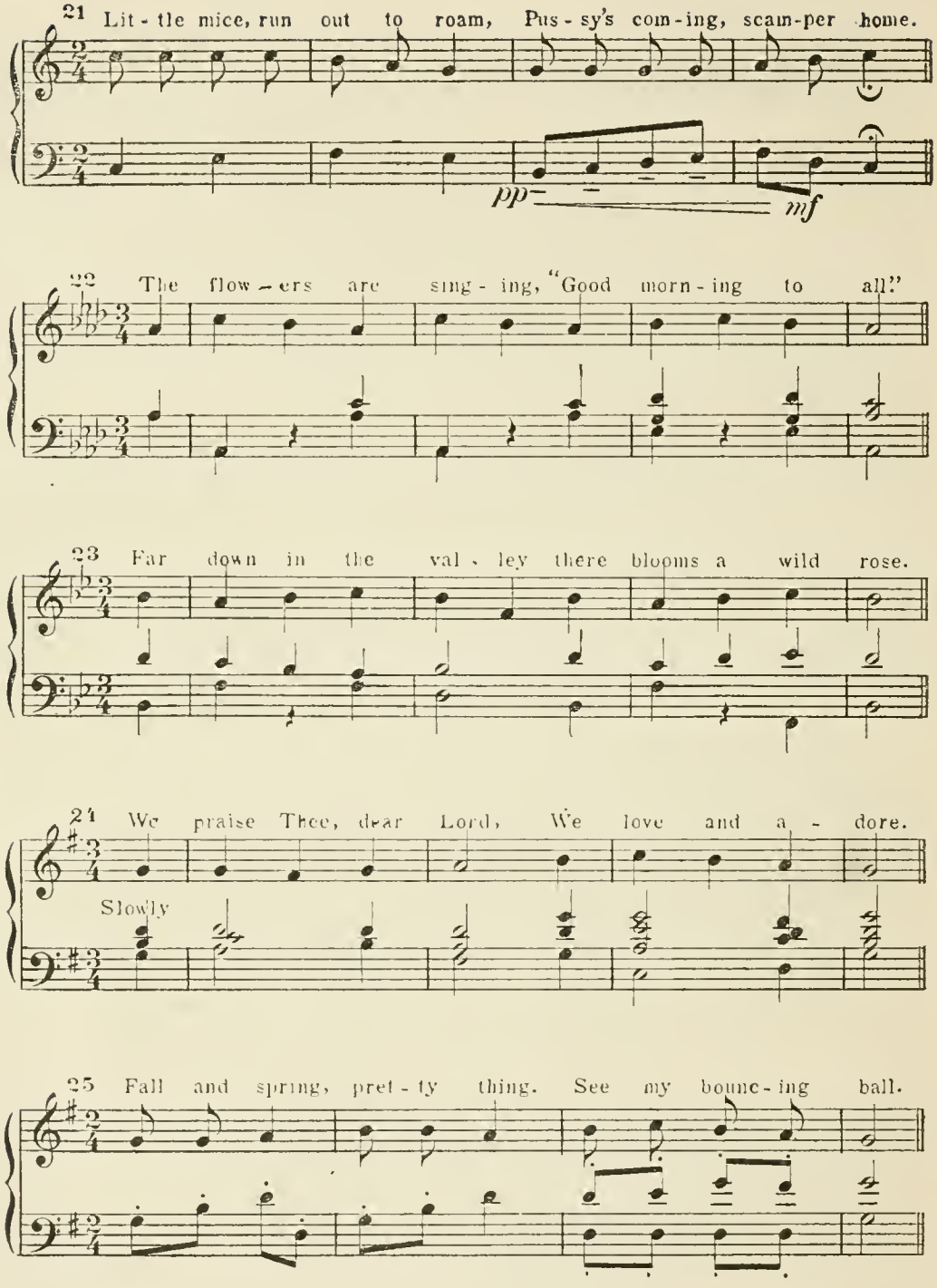
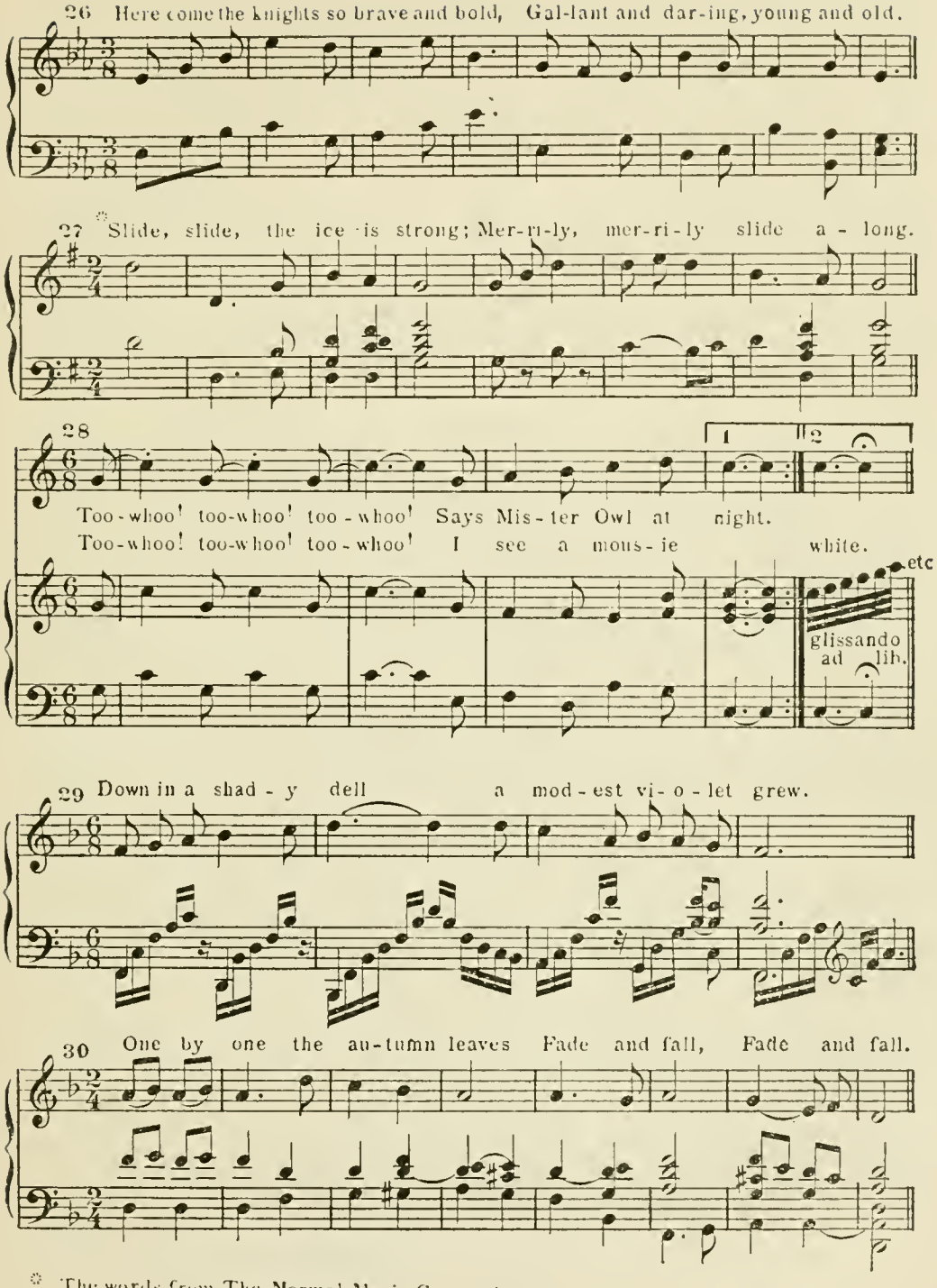
34. In playing leave out the upper tones of the accompaniment.

39. Trills without turns.

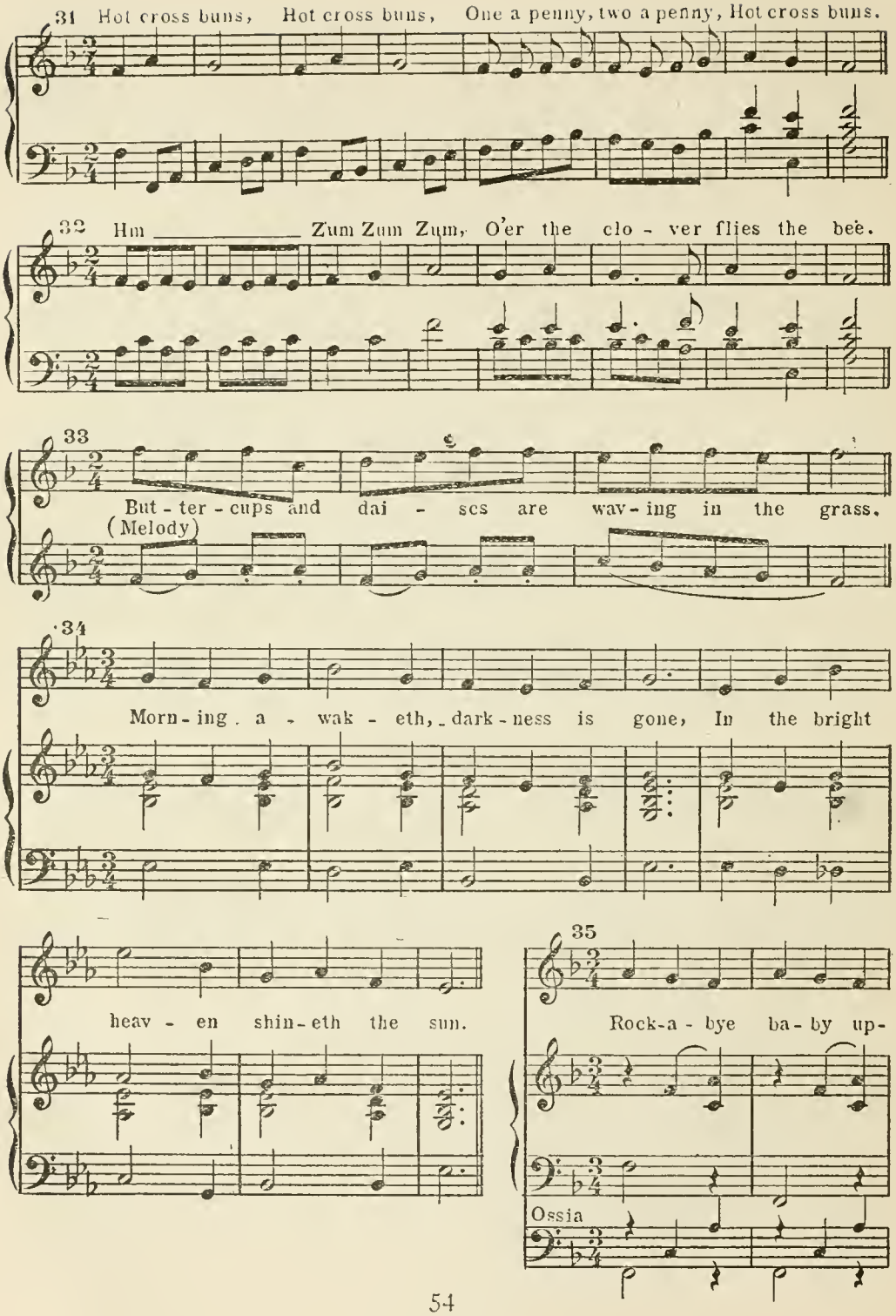
47. When the melody is played by the child, accompaniments for this and Nos. 51, 53, 54, 56, 58, 59, 60 and 61, may be found in either Köhler's, Kleinmichel's, Reinecke's or Mohr's four-hand arrangements, and many of the melodies will be found in the arrangements by all these authors. Good accompaniments may also be found in Germer's two-hand arrangement, op. 34, and in a collection of simple two-hand arrangements by the present author.

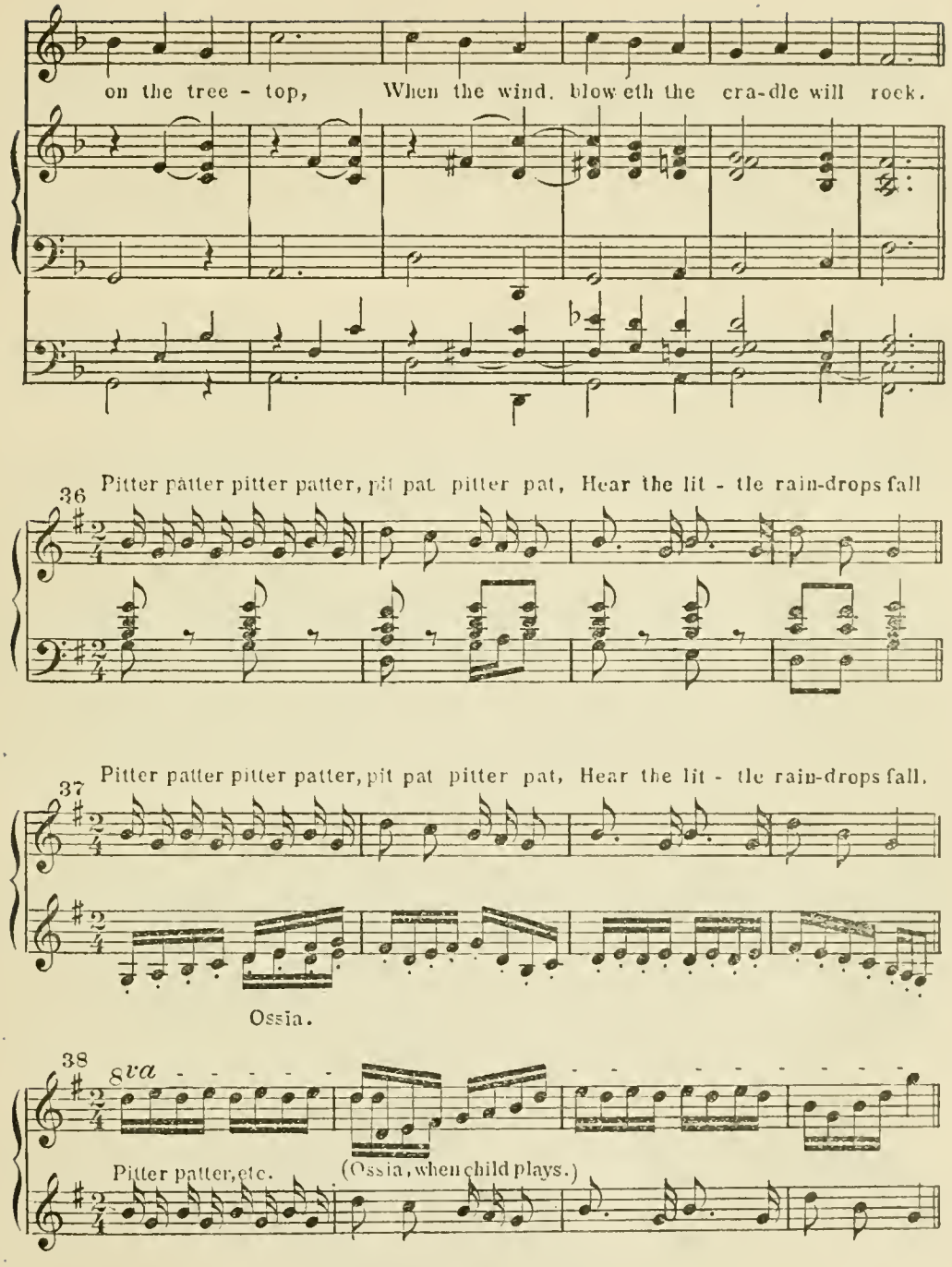
48. When the melody is played, leave out everything in the accompaniment except the sixteenth-note part.

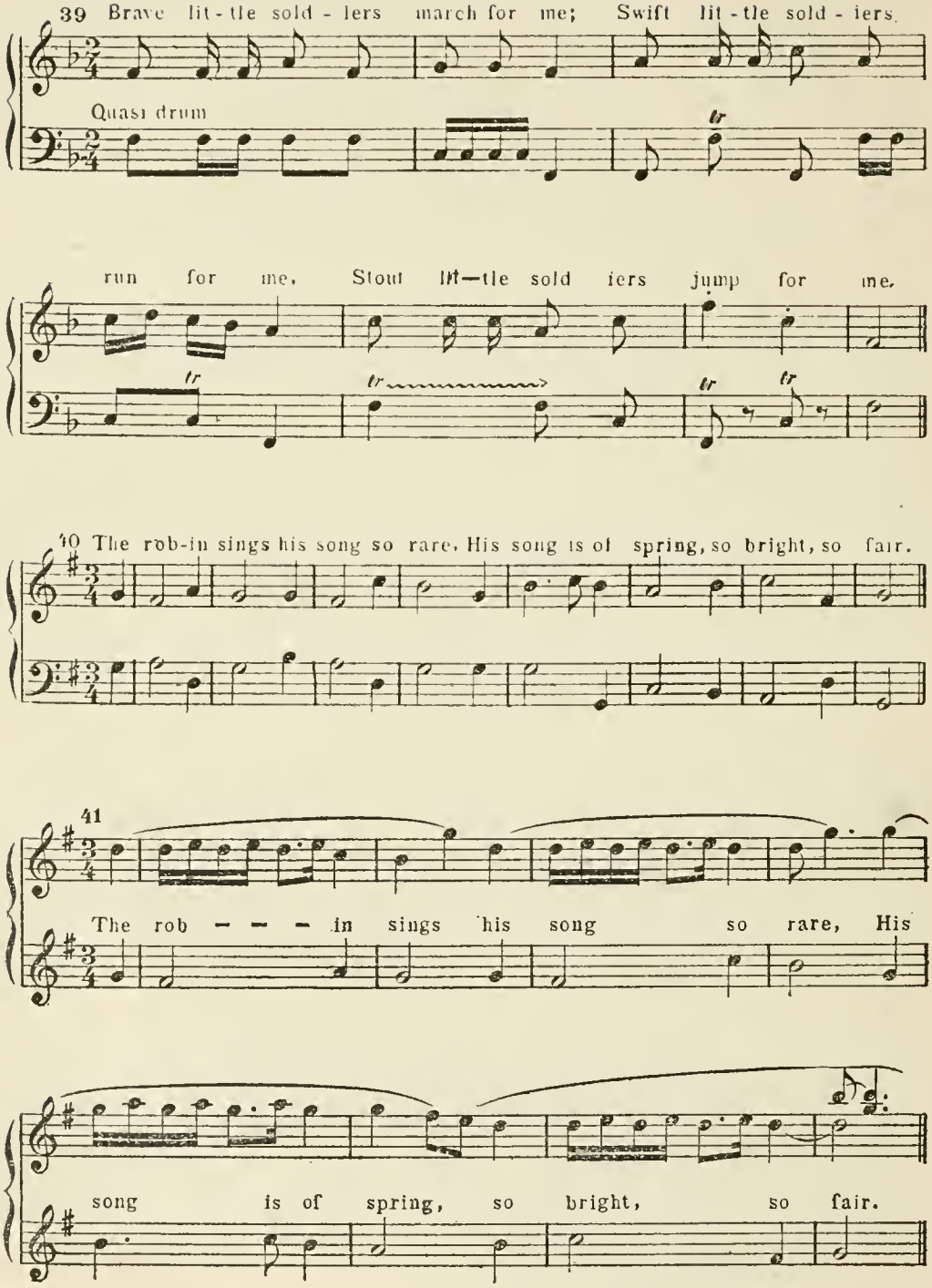

1 Gent-ly rocks my pret-ty boat.
2 Slowly the snowflakes float down.
3 Up the tree the squir-rel runs.
4 Swinging, swinging, up we go.
5 Bird-ies fly to the sky.
6 Downward fall raindrops all.
7 Up walked Har-ry Pun, Down he ran for fun.
Ossia
8 Hark! the hun-ter's horn I hear.
9 Dol-ly dear can shut her eyes.

10 Brightly glows the dawning day.
11 Dear lit - tle dol - ly, wake up.
12 Rob - in, dear Rob - in, come sing your blithe song.
13 Whirl - ing and whirl - ing I spin on the ground.
14 Hop, hop, hop, Hop, my frog - gy, hop.
15 See - saw, see - saw, up and down we go.

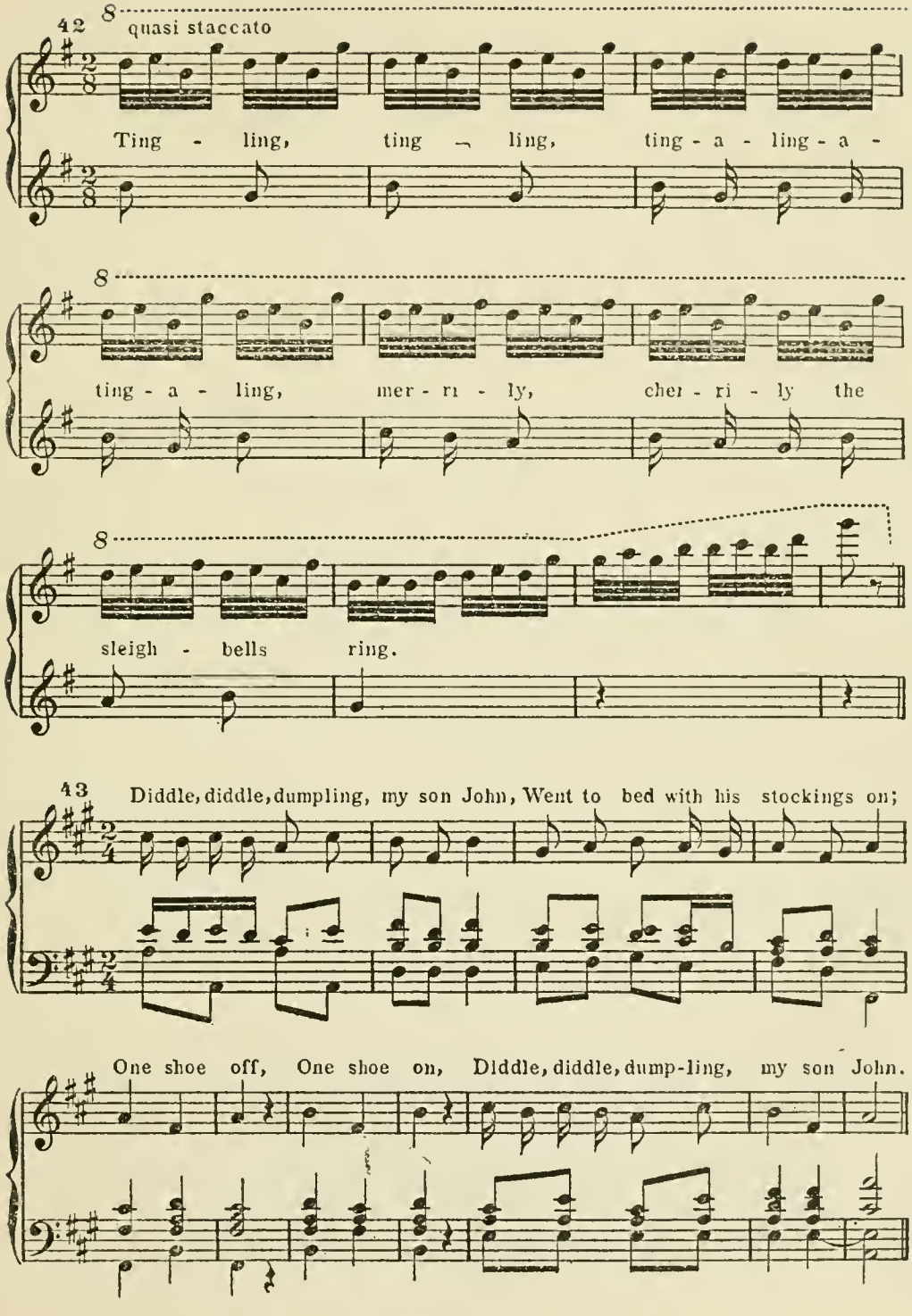

16
Ho - ei - ho! winds do blow! Dais-ies white sway to and fro.
Ossia
17 Fly high, my kite, and touch the sky.
18 Round and round the mill-wheel turns.
19
The mer - ry, mer - ry birds have flown to warm - er climes.
20
How gai - ly the ship glides o - ver the wave.
Ossia

21 Lit - tle mice, run out to roam, Pus - sy's com - ing, scam - per home.
pp
mf
22 The flow - ers are sing - ing, "Good morn - ing to all."
23 Far down in the val - ley there blooms a wild rose.
24 We praise Thee, dear Lord, We love and a - dore.
Slowly
25 Fall and spring, pret - ty thing. See my bounc - ing ball.

26 Here come the knights so brave and bold, Gal-lant and dar-ing, young and old.
27 Slide, slide, the ice is strong; Mer-ri-ly, mer-ri-ly slide a - long.
28
1
2
Too-whoo! too-whoo! too-whoo! Says Mis-ter Owl at night.
Too-whoo! too-whoo! too-whoo! I see a mous-ie white.
etc
glissando ad lib.
29 Down in a shad - y dell a mod - est vi - o - let grew.
30 One by one the au-tumn leaves Fade and fall, Fade and fall.

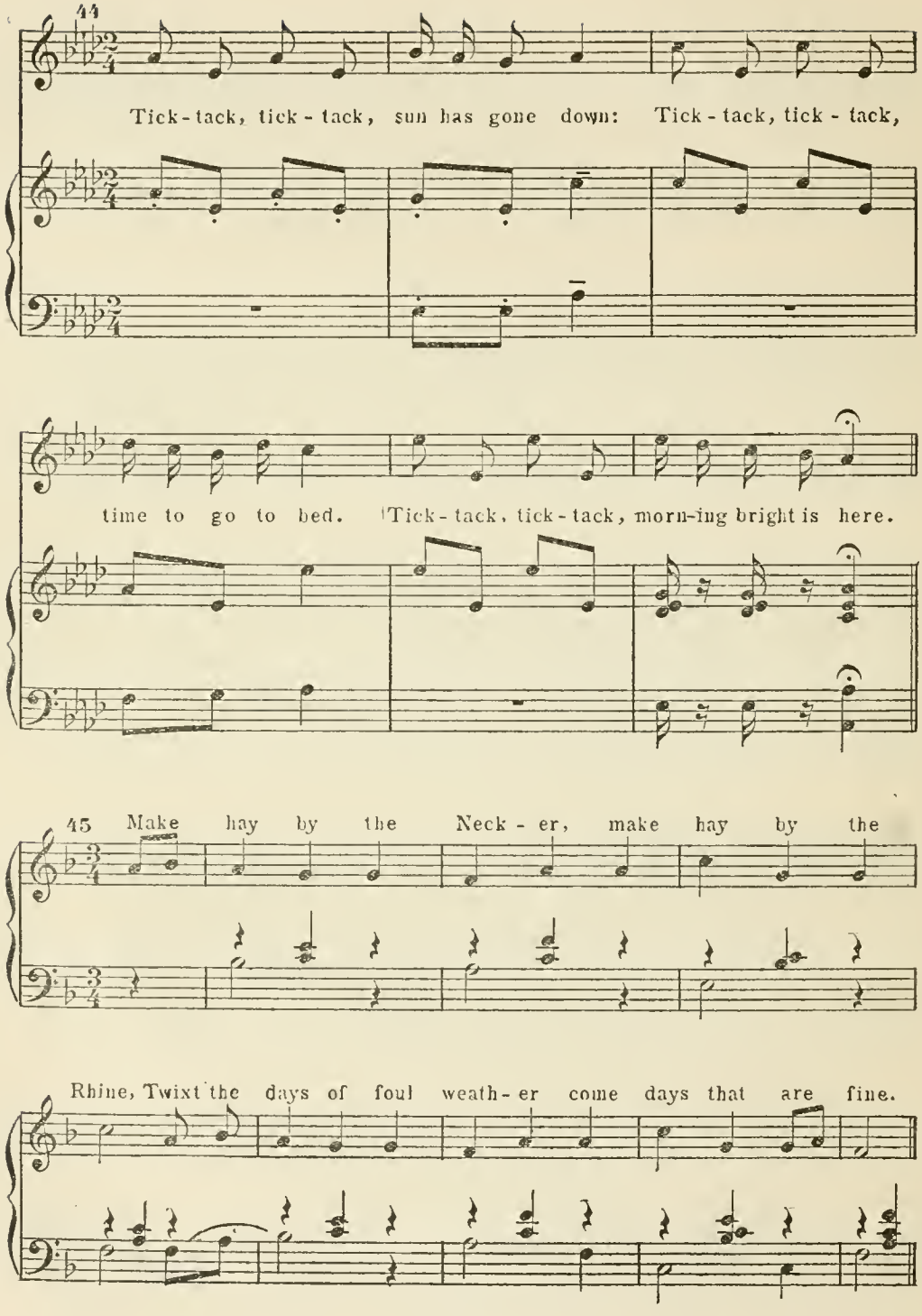
* The words from The Normal Music Course by permission of Silver, Burdett & Co.

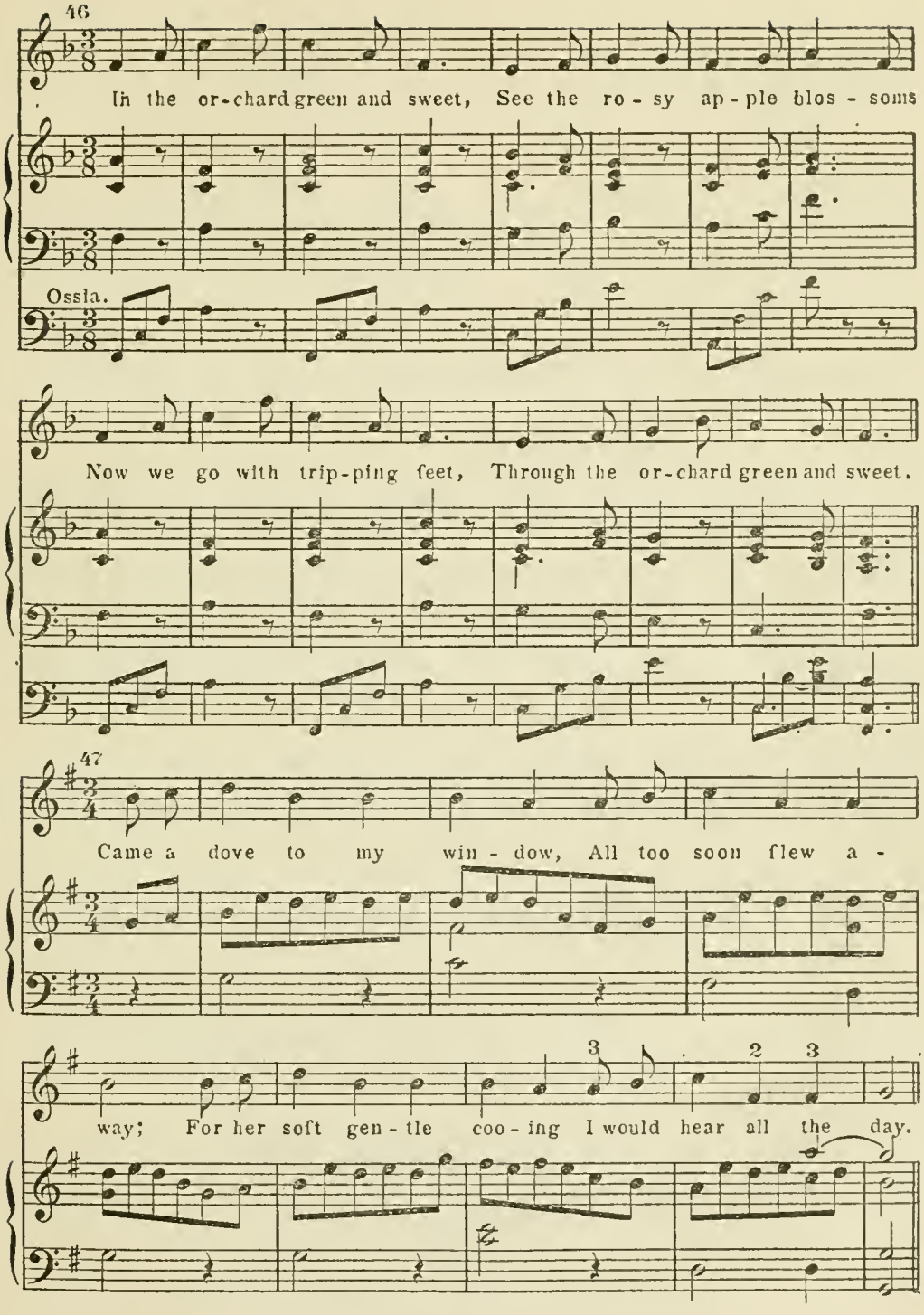

31 Hot cross buns, Hot cross buns, One a penny, two a penny, Hot cross buns.
32 Hm _____ Zum Zum Zum, O'er the clo - ver flies the bee.
33
But - ter - cups and dai - sies are wav - ing in the grass.
(Melody)
34
Morn - ing a - wak - eth, dark - ness is gone, In the bright
heav - en shin - eth the sun.
35
Rock-a - bye ba - by up -
Ossia

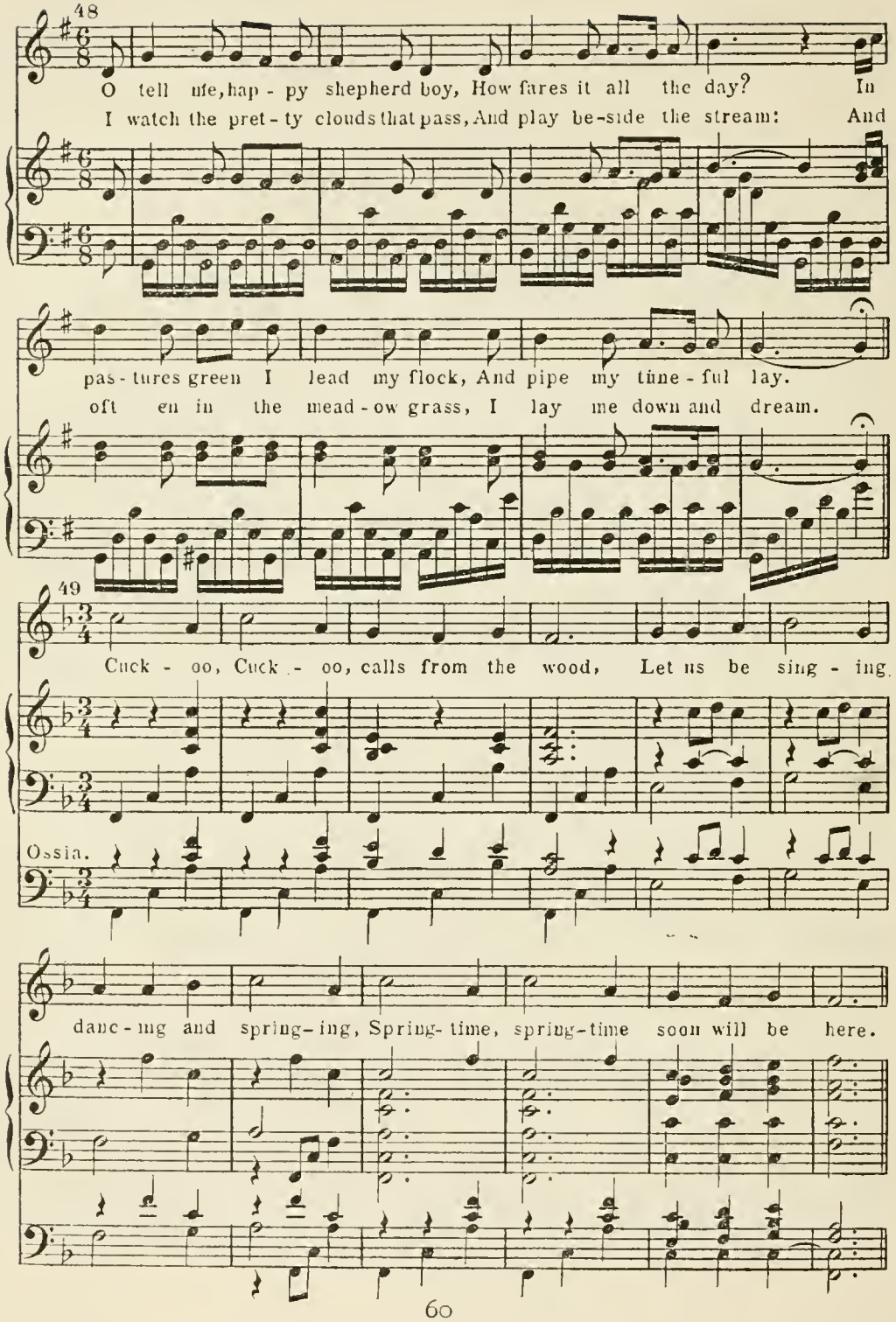

on the tree - top, When the wind. blow eth the cra-dle will rock.
36
Pitter patter pitter patter, pit pat pitter pat, Hear the lit - tle rain-drops fall
37
Pitter patter pitter patter, pit pat pitter pat, Hear the lit - tle rain-drops fall.
Ossia.
38
8va
Pitter patter, etc.
(Ossia, when child plays.)

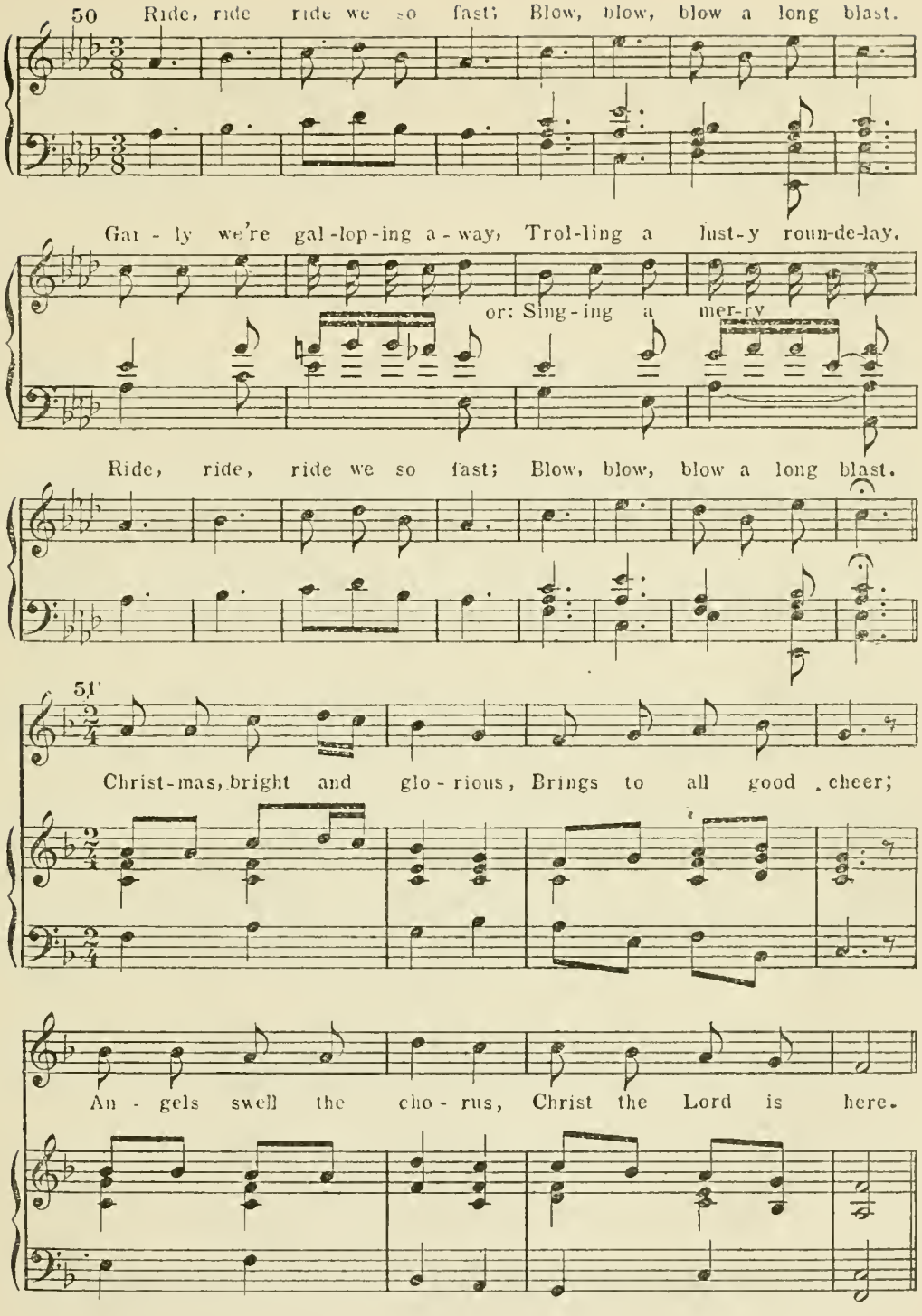

39 Brave lit - tle sold - iers march for me; Swift lit - tle sold - iers
Quasi drum
run for me. Stout lit—tle sold iers jump for me.
40 The rob-in sings his song so rare. His song is of spring, so bright, so fair.
41
The rob — — — in sings his song so rare, His
song is of spring, so bright, so fair.

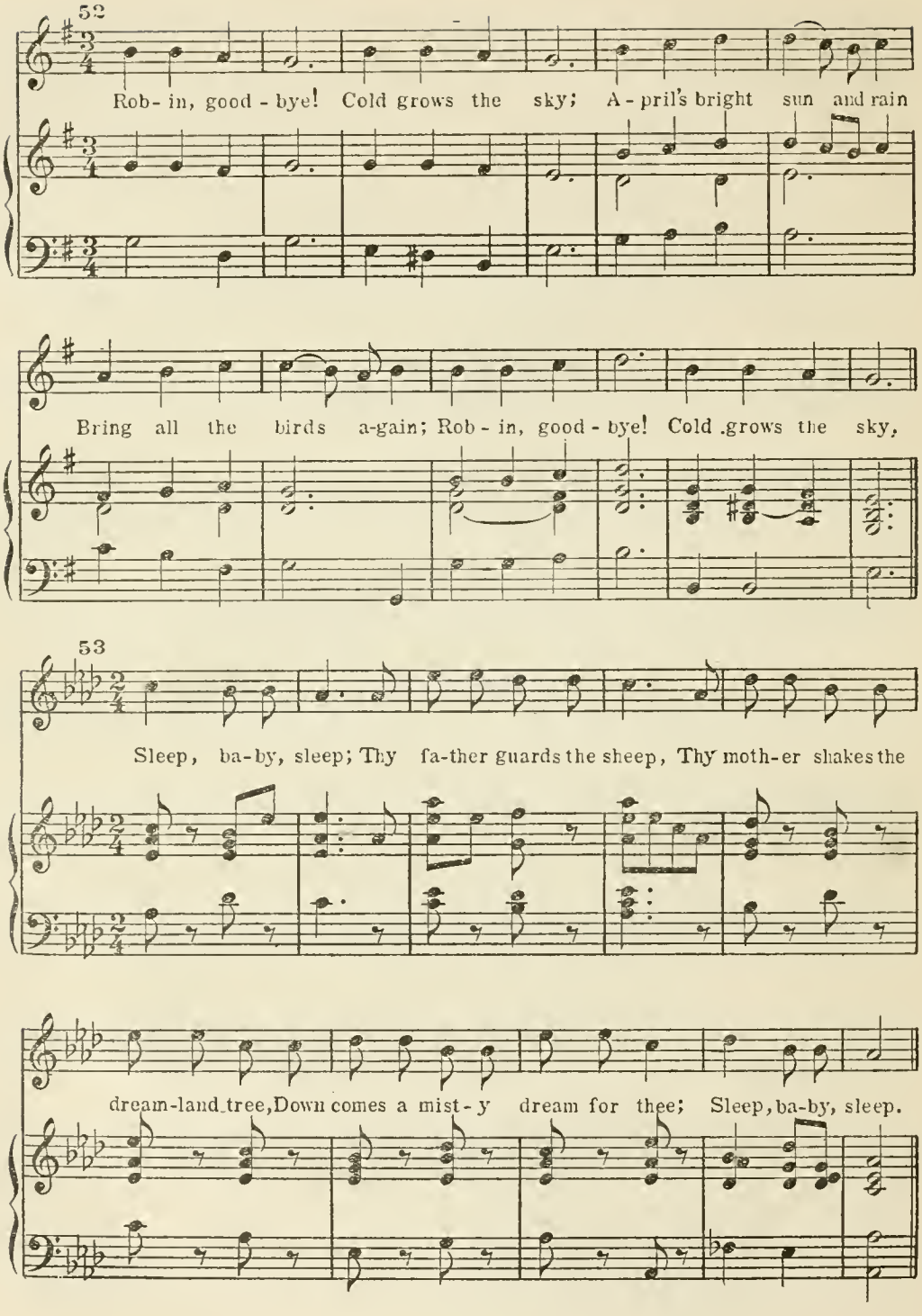

42
8
quasi staccato
Ting - ling, ting - ling, ting - a - ling - a -
8
ting - a - ling, mer - ri - ly, cher - ri - ly the
8
sleigh - bells ring.
43
Diddle, diddle, dumpling, my son John, Went to bed with his stockings on;
One shoe off, One shoe on, Diddle, diddle, dump-ling, my son John.

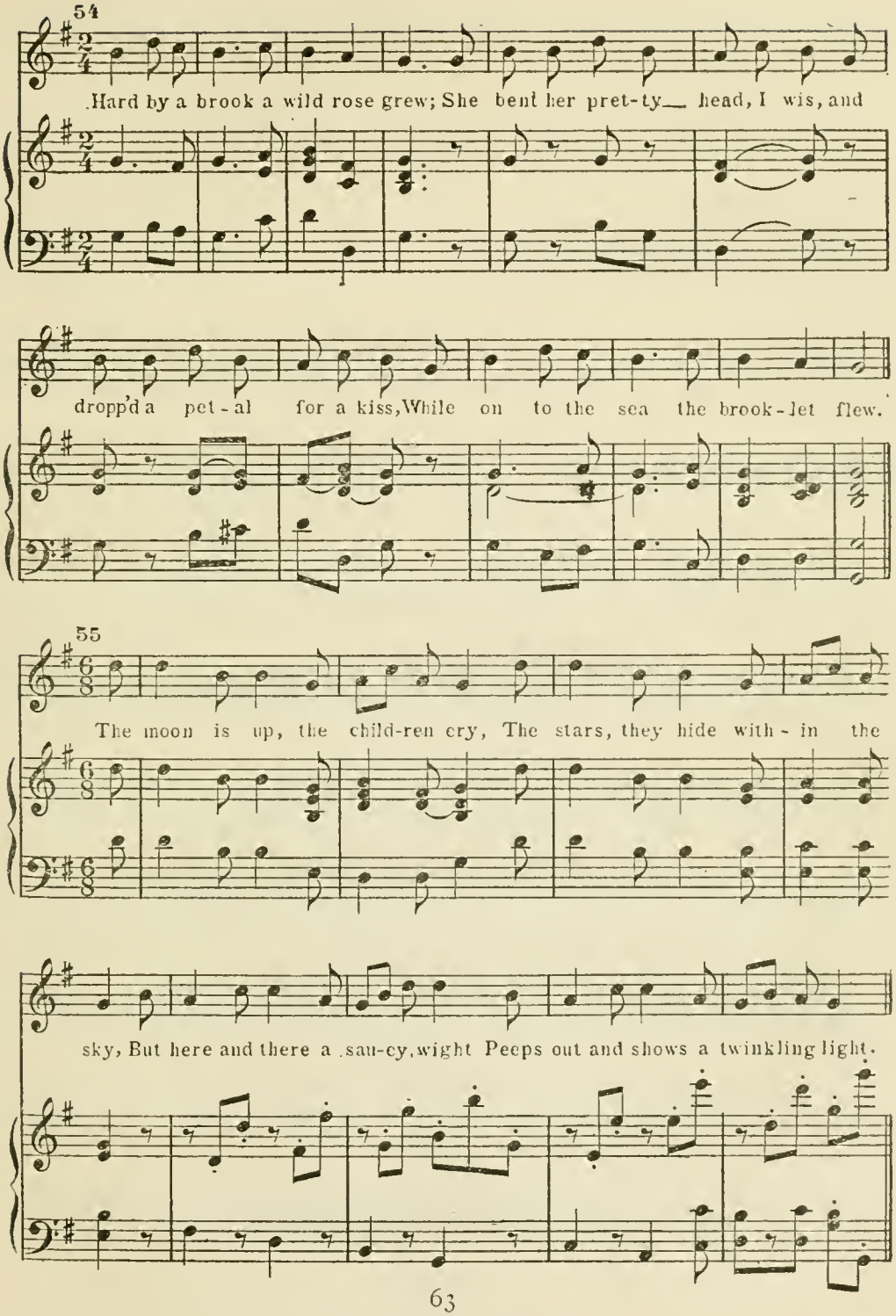

44
Tick-tack, tick-tack, sun has gone down: Tick-tack, tick-tack,
time to go to bed. Tick-tack, tick-tack, morn-ing bright is here.
45 Make hay by the Neck-er, make hay by the
Rhine, Twixt the days of foul weath-er come days that are fine.


46
In the or-chard green and sweet, See the ro-sy ap-ple blos-soms
Ossia.
Now we go with trip-ping feet, Through the or-chard green and sweet.
47
Came a dove to my win-dow, All too soon flew a-
3
2 3
way; For her soft gen-tle coo-ing I would hear all the day.


48
O tell me, hap - py shepherd boy, How fares it all the day? In
I watch the pret - ty clouds that pass, And play be-side the stream: And
pas - tures green I lead my flock, And pipe my tune - ful lay.
oft en in the mead - ow grass, I lay me down and dream.
49
Cuck - oo, Cuck - oo, calls from the wood, Let us be sing - ing
Ossia.
danc - ing and spring - ing, Spring - time, spring - time soon will be here.

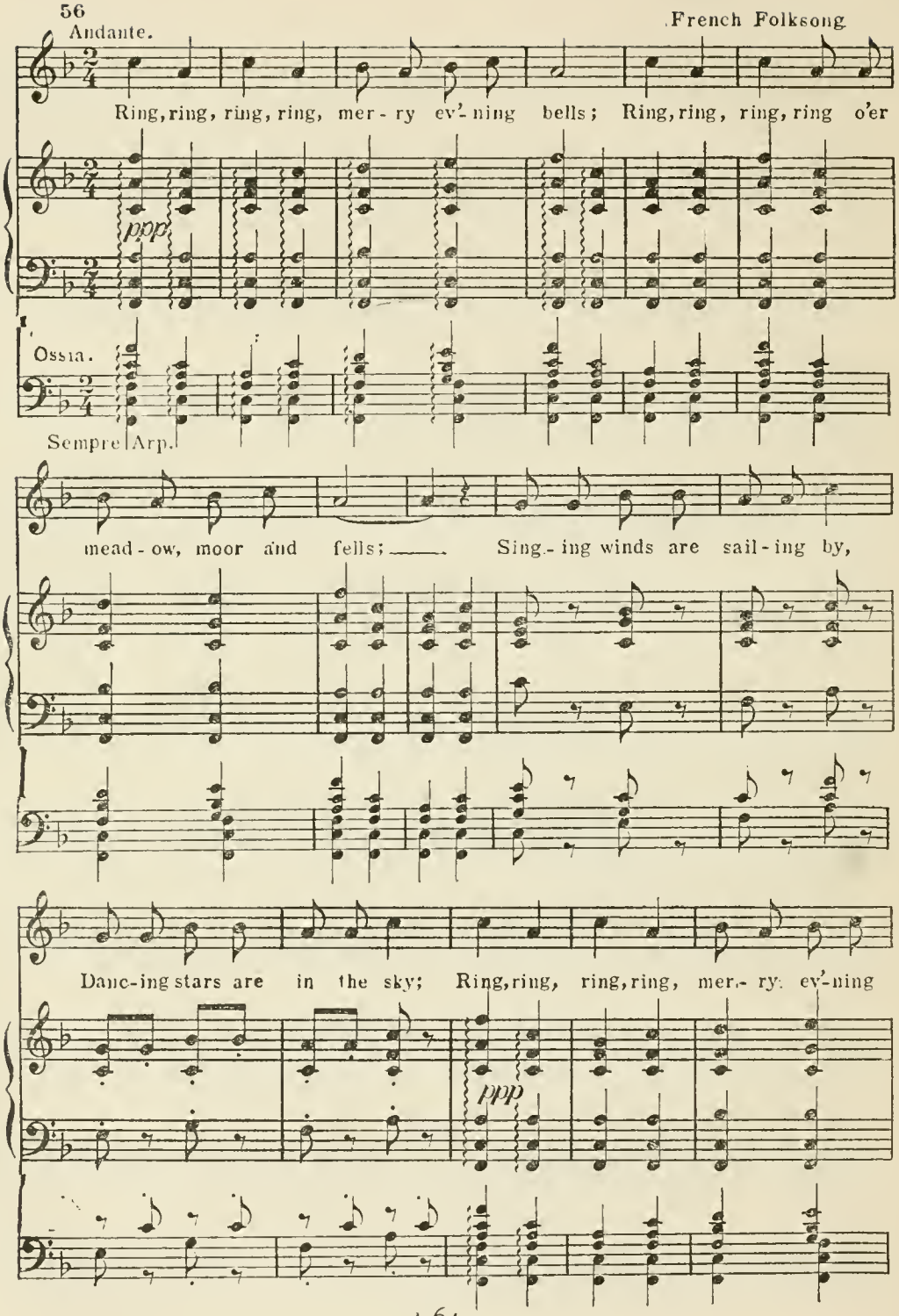

50 Ride, ride ride we so fast; Blow, blow, blow a long blast.
Gai - ly we're gal-lop-ing a - way, Trol-ling a lust-y roun-de-lay.
or: Sing-ing a mer-ry
Ride, ride, ride we so fast; Blow, blow, blow a long blast.
51
Christ-mas, bright and glo - rious, Brings to all good cheer;
An - gels swell the cho - rus, Christ the Lord is here.

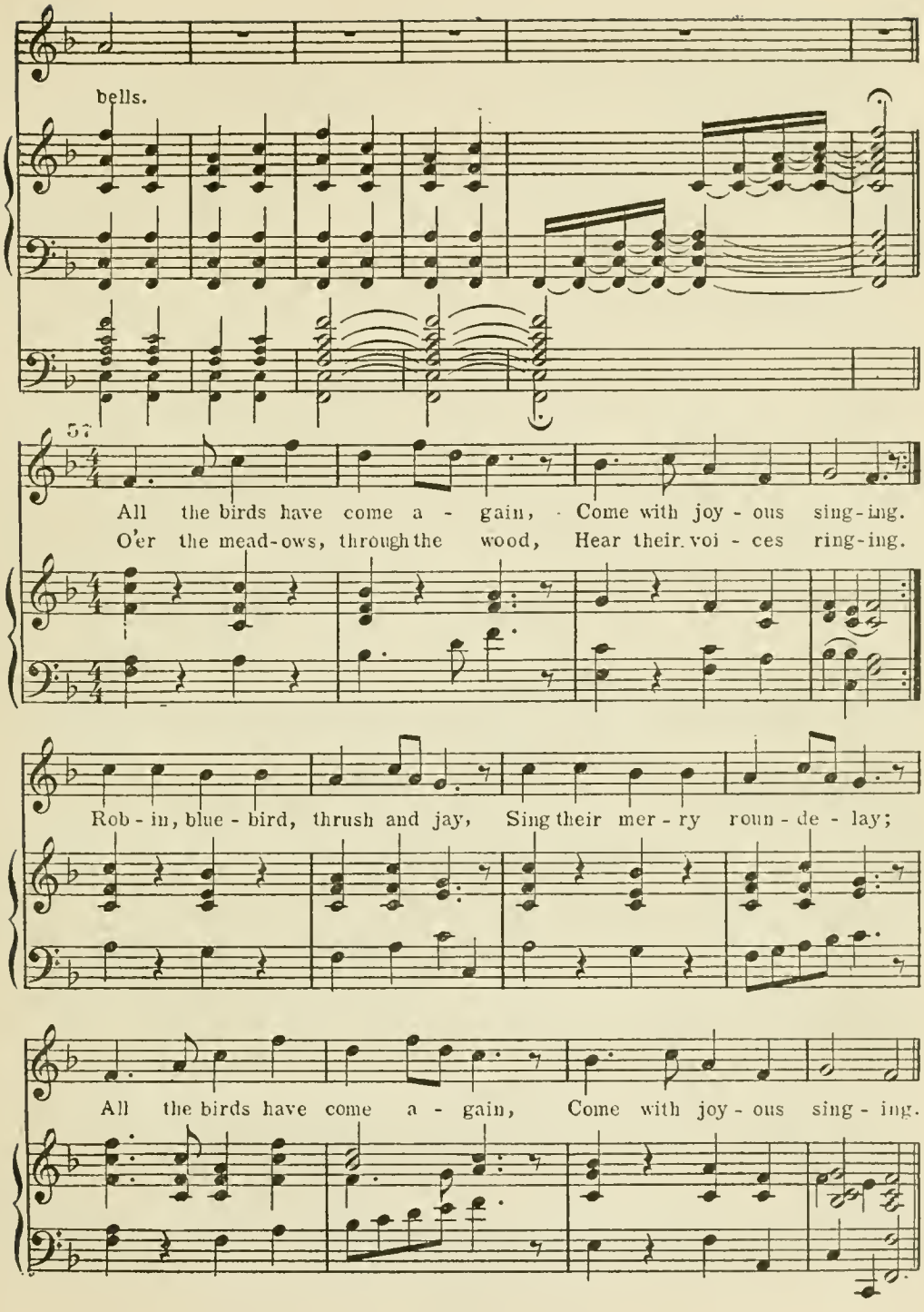

52
Rob- in, good - bye! Cold grows the sky; A - pril's bright sun and rain
Bring all the birds a-gain; Rob - in, good - bye! Cold grows the sky,
53
Sleep, ba-by, sleep; Thy fa-ther guards the sheep, Thy moth-er shakes the
dream-land tree, Down comes a mist - y dream for thee; Sleep, ba-by, sleep.

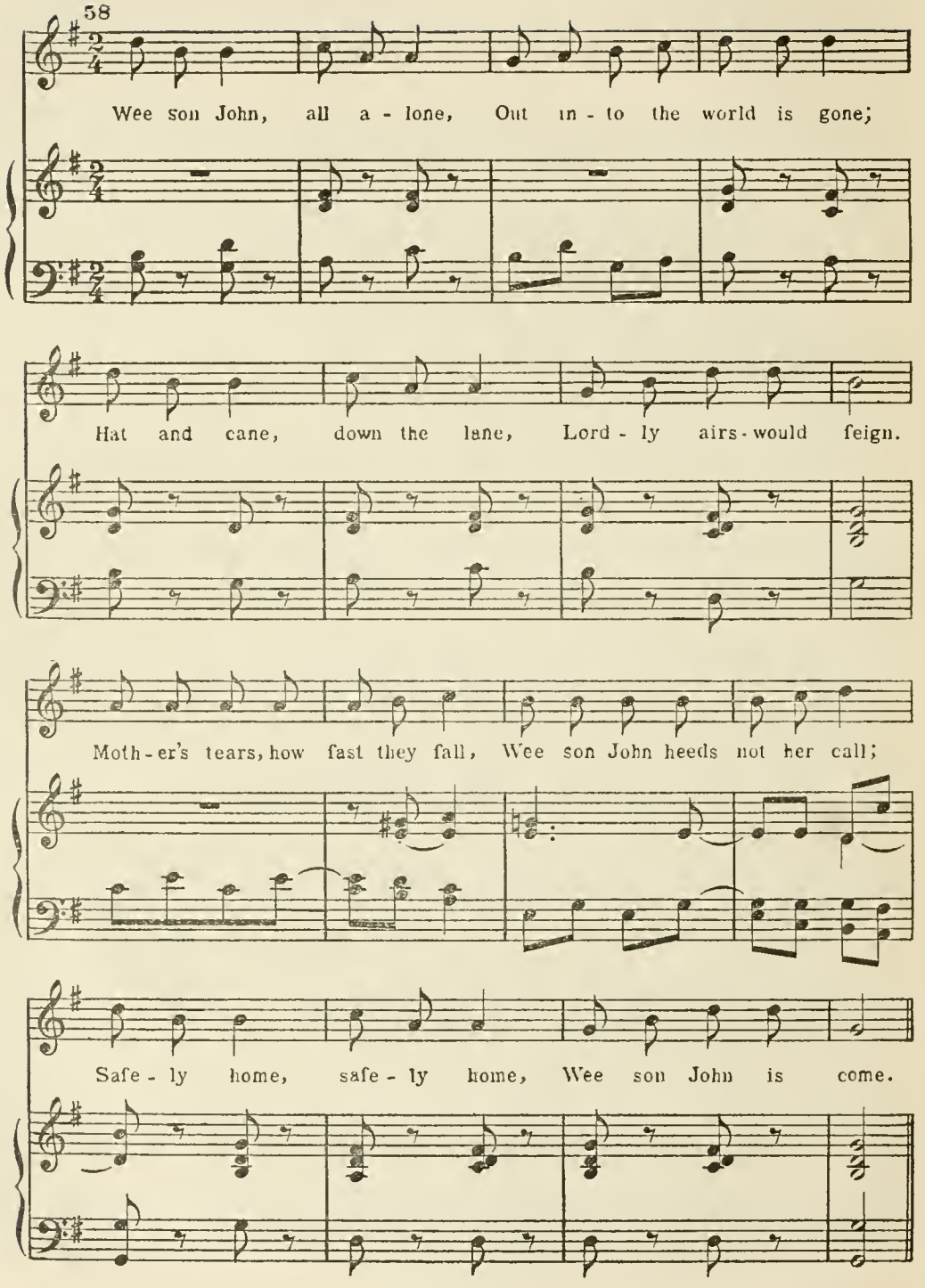

54
Hard by a brook a wild rose grew; She bent her pret-ty head, I wis, and
dropp'd a pet-al for a kiss, While on to the sea the brook-let flew.
55
The moon is up, the child-ren cry, The stars, they hide with-in the
sky, But here and there a sau-cy wight Peeps out and shows a twinkling light.

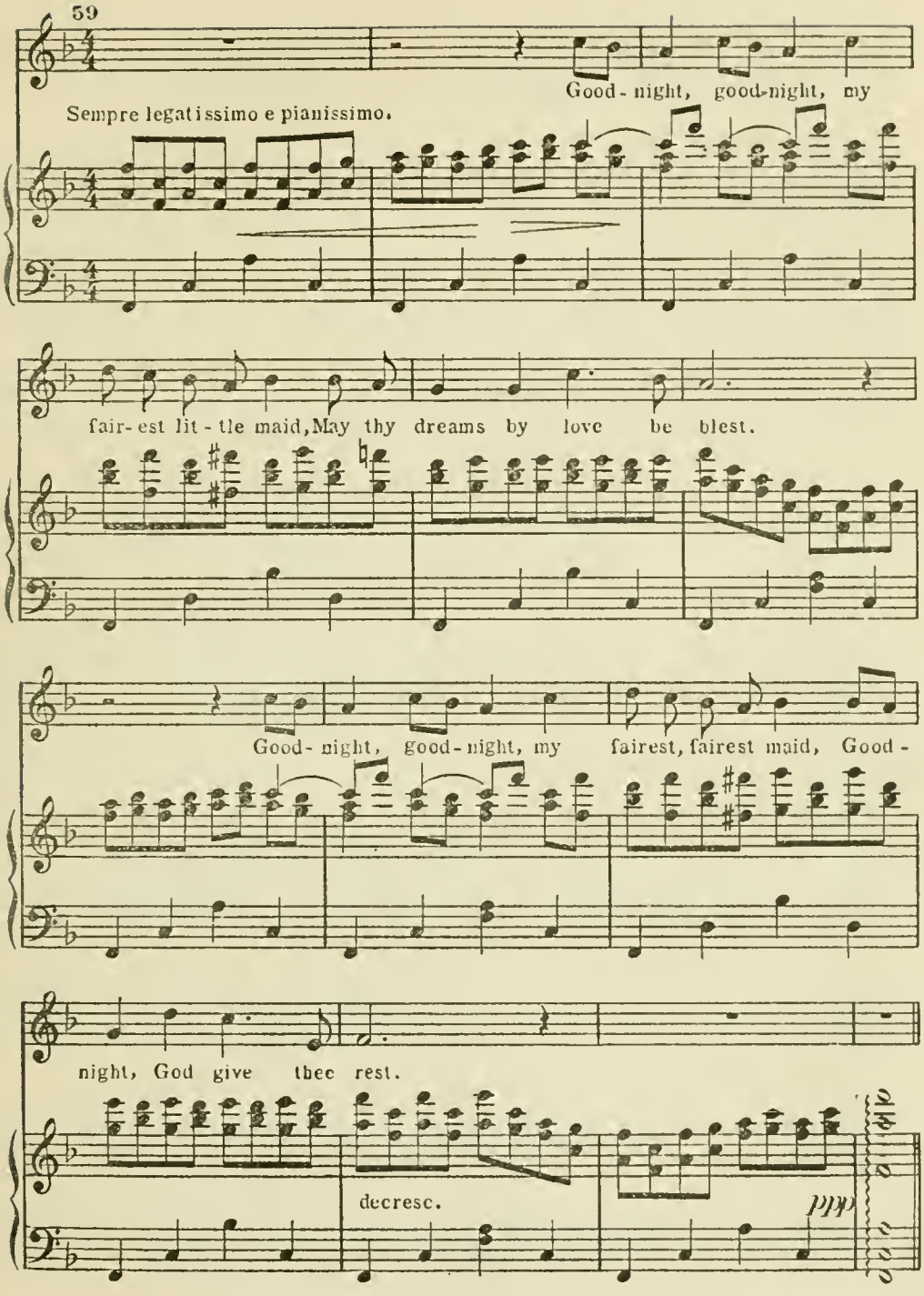
56

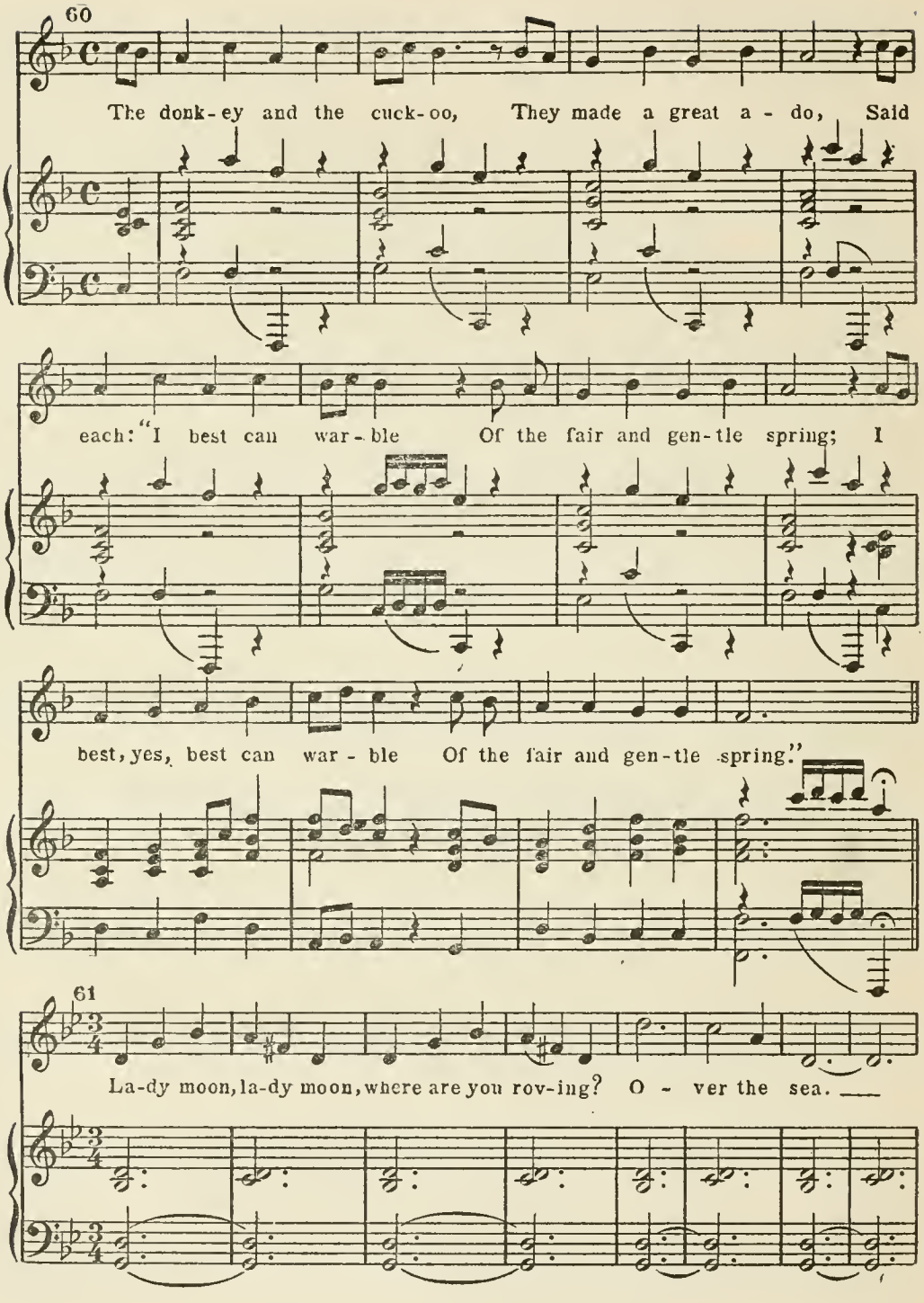
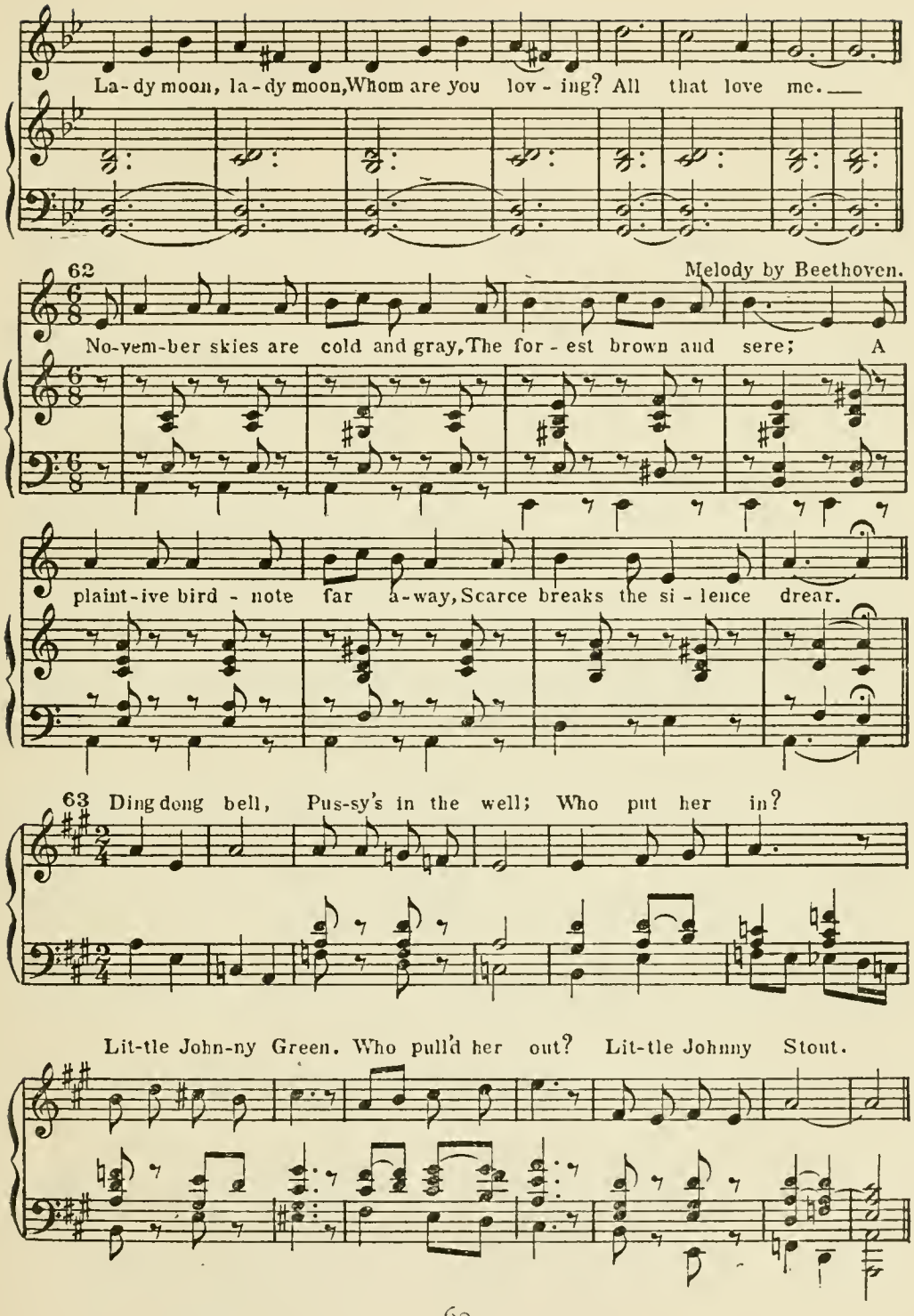
French Folksong


Andante.
Ring, ring, ring, ring, mer - ry ev'-ning bells; Ring, ring, ring, ring o'er
ppp
Ossia.
Sempre Arp.
mead - ow, moor and fells; Sing.- ing winds are sail - ing by,
Danc-ing stars are in the sky; Ring, ring, ring, ring, mer.- ry ev'-ning
ppp


bells.
All the birds have come a - gain, Come with joy - ous sing - ing.
O'er the mead - ows, through the wood, Hear their voi - ces ring - ing.
Rob - in, blue - bird, thrush and jay, Sing their mer - ry roun - de - lay;
All the birds have come a - gain, Come with joy - ous sing - ing.


58
Wee son John, all a - lone, Out in - to the world is gone;
Hat and cane, down the lane, Lord - ly airs would feign.
Moth - er's tears, how fast they fall, Wee son John heeds not her call;
Safe - ly home, safe - ly home, Wee son John is come.


59
Sempre legatissimo e pianissimo.
Good - night, good-night, my
fair - est lit - tle maid, May thy dreams by love be blest.
Good - night, good - night, my fairest, fairest maid, Good -
night, God give thee rest.
decresc.
ppp


60
The donk-ey and the cuck-oo, They made a great a - do, Said
each: "I best can war - ble Of the fair and gen-tle spring; I
best, yes, best can war - ble Of the fair and gen-tle spring."
61
La-dy moon, la-dy moon, where are you rov-ing? O - ver the sea.

La-dy moon, la-dy moon, Whom are you lov-ing? All that love me.
62
Melody by Beethoven.
No-vem-ber skies are cold and gray, The for-est brown and sere; A
plaint-ive bird-note far a-way, Scarce breaks the si-lence drear.
63 Ding dong bell, Pus-sy's in the well; Who put her in?
Lit-tle John-ny Green. Who pull'd her out? Lit-tle Johnny Stout.

Part IV.

SONGS WITHOUT WORDS.

IV.

PRELUDE.

The children are expected to furnish original poetic settings for the songs of this section, as suggested in *Process c*, page 12, of the *Outline*. They are to follow and to supplement original melodic phrases or sentences given impromptu by the teacher. It must be borne in mind that the material of this, as of the previous section, is merely *illustrative*, and in no wise exhaustive. It is, therefore, to be supplemented, or replaced, by other songs, if the nature of the individual student requires it. Nor should the songs be given in the *order* in which they appear in the book. Music-Education has no use for mere text-book teachers. This cannot be too strongly stated, nor too clearly recognized by teachers.

Simplicity and variety in character, sentiment, rhythm, versification and form have guided the selection of material to illustrate this aspect of the work in music-education.

In meeting the varied problems of rhythm and form involved in setting words to the melodies, the children will have gained no slight degree of facility in rhetorical and poetic handling of the English language. Poetic imagination will be cultivated, and music brought home more closely to the individual mind and heart. On the other hand, this work has a most important bearing upon the perceptive and conceptive development of the rhythm, form, and poetic character of melody. And inasmuch as these can never be separated from their melo-harmonic background, or atmosphere, characteristic accompaniments have been added.

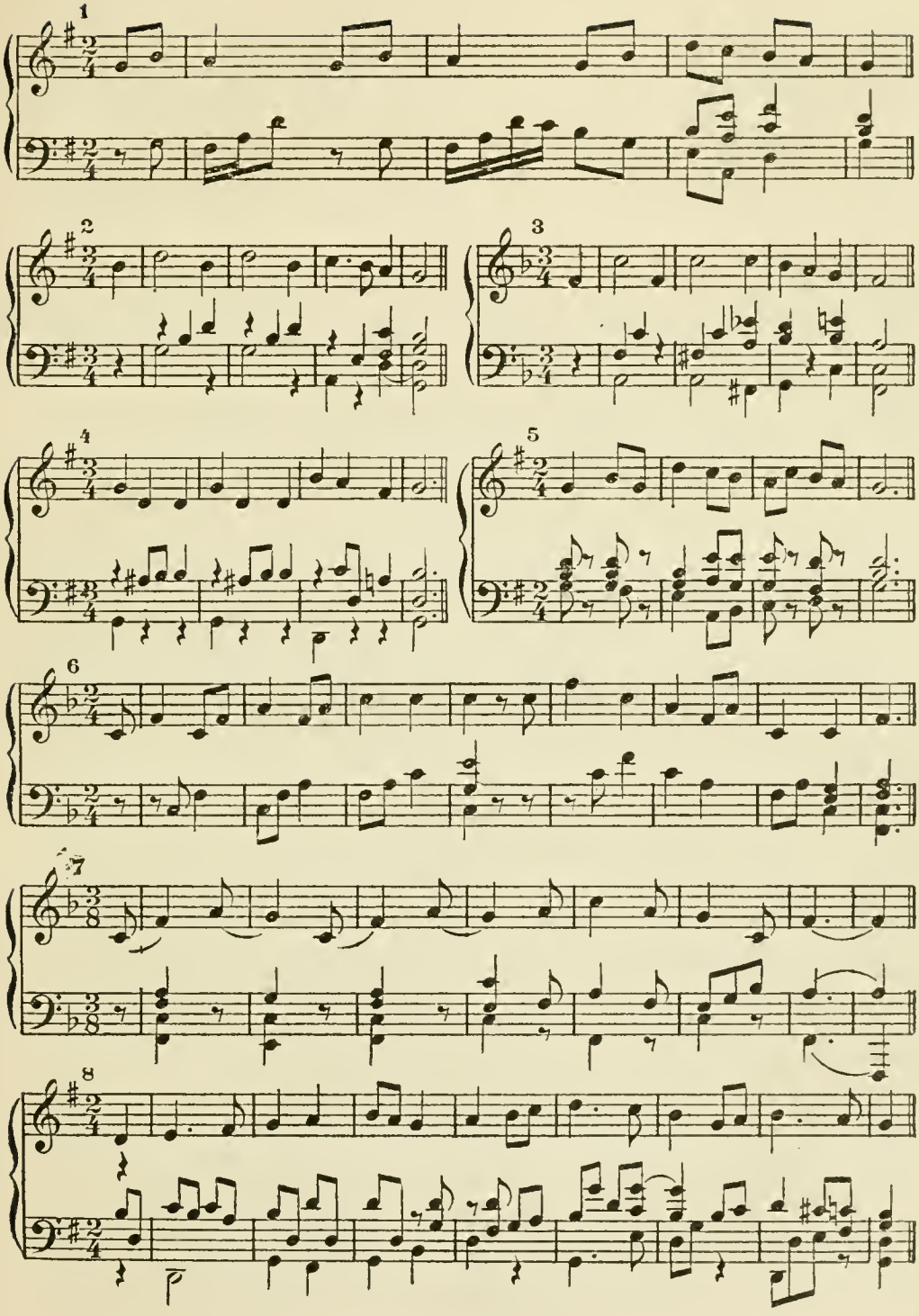
It must be distinctly borne in mind that, strictly speaking, there is no such thing as monophonic thought, since melody is inseparable from harmony; that is, melody always expresses harmony. Hence, even in the simplest melodies and melodic phrases, it is a prime necessity that the teacher shall present a fitting harmonic background, so that, from the beginning, the child's latent harmonic sense shall be awakened, or at least brought into sub-conscious activity.

As soon as they are ready, the children are expected to find the songs on the keyboard, and sing them with their fingers. In other

words, treat these songs in the same manner as the songs in the previous section.

Most of the accompaniments can be used whether the child plays or sings the melodies. If the key in which any song is written to be sung is unpractical for the fingers, have the child find and play it in some practical key. If necessary, divide the melody between the hands.

A very interesting study is illustrated by Nos. 32–41. Give a short phrase of melody *with* words as in Nos. 32 and 33, and call upon the student or class to complete the sentence. In a similar manner give melodic phrases without words, as in Nos. 34–37. Nos. 38 seq. are more extended forms of the same study.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2
3
4
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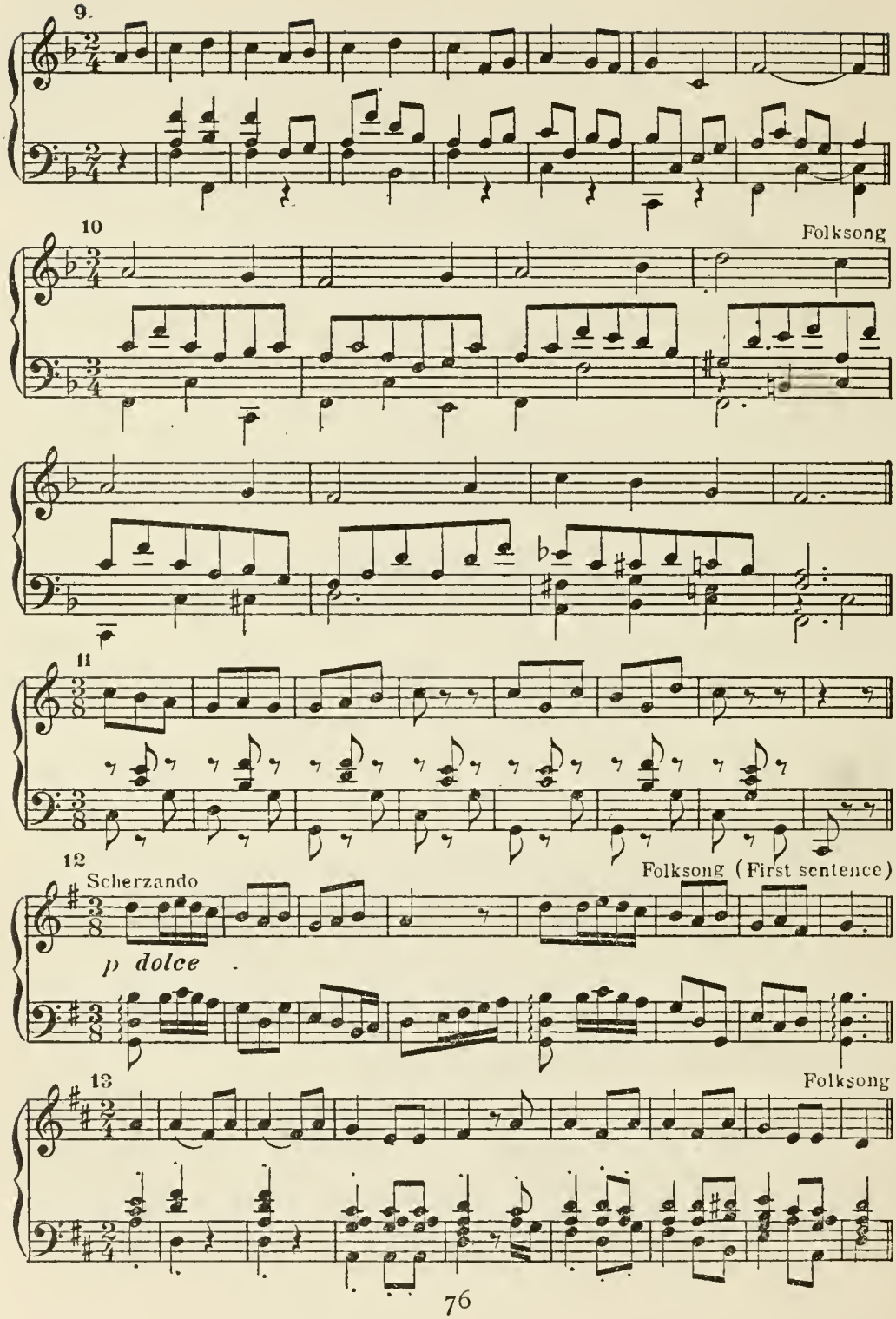
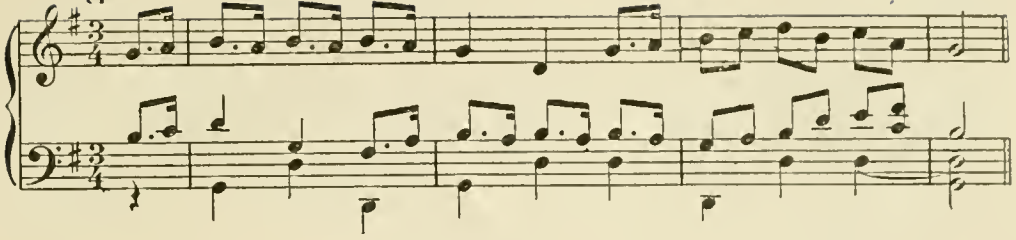
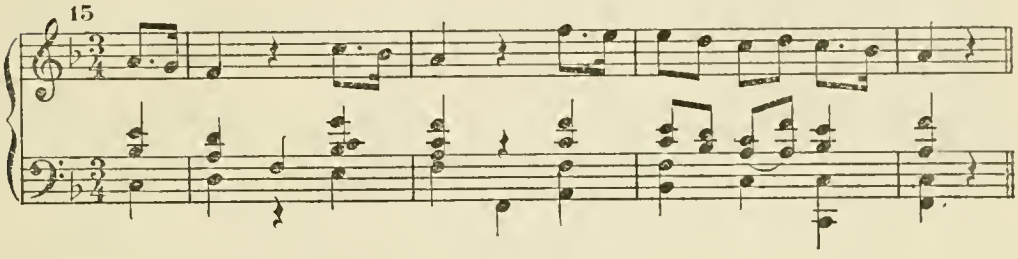
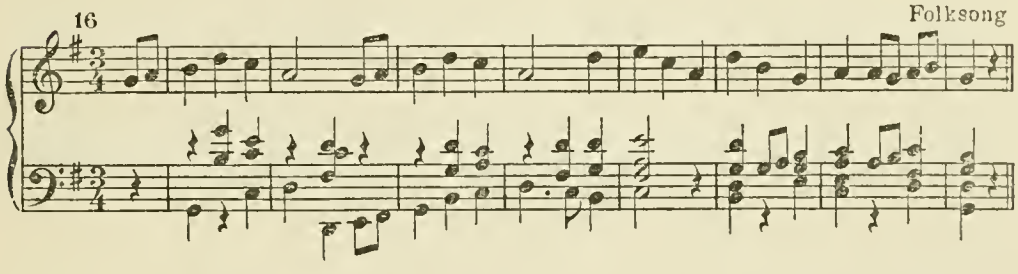
6
7
8

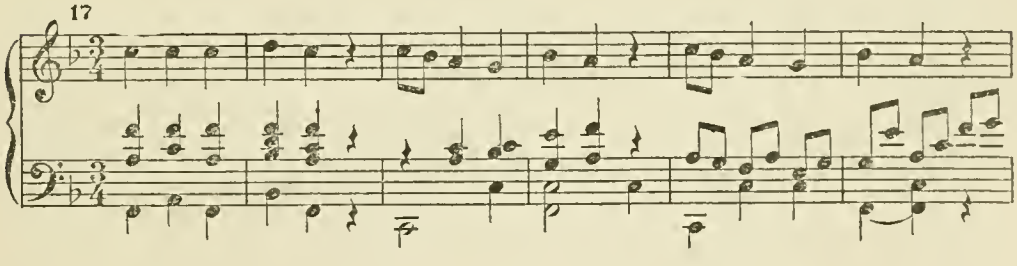
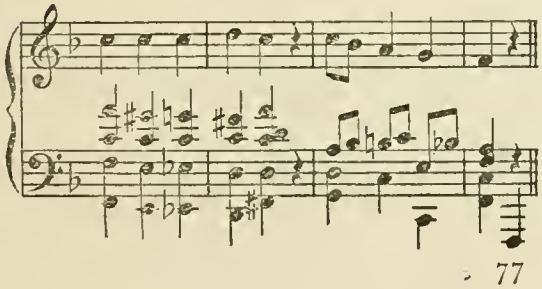

9.
10
Folksong
11
12
Scherzando
p dolce
Folksong (First sentence)
13
Folksong

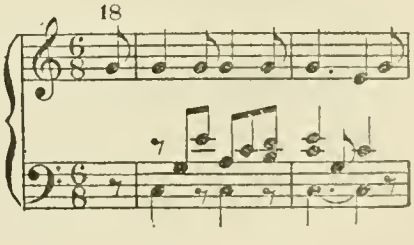
14 Scottish

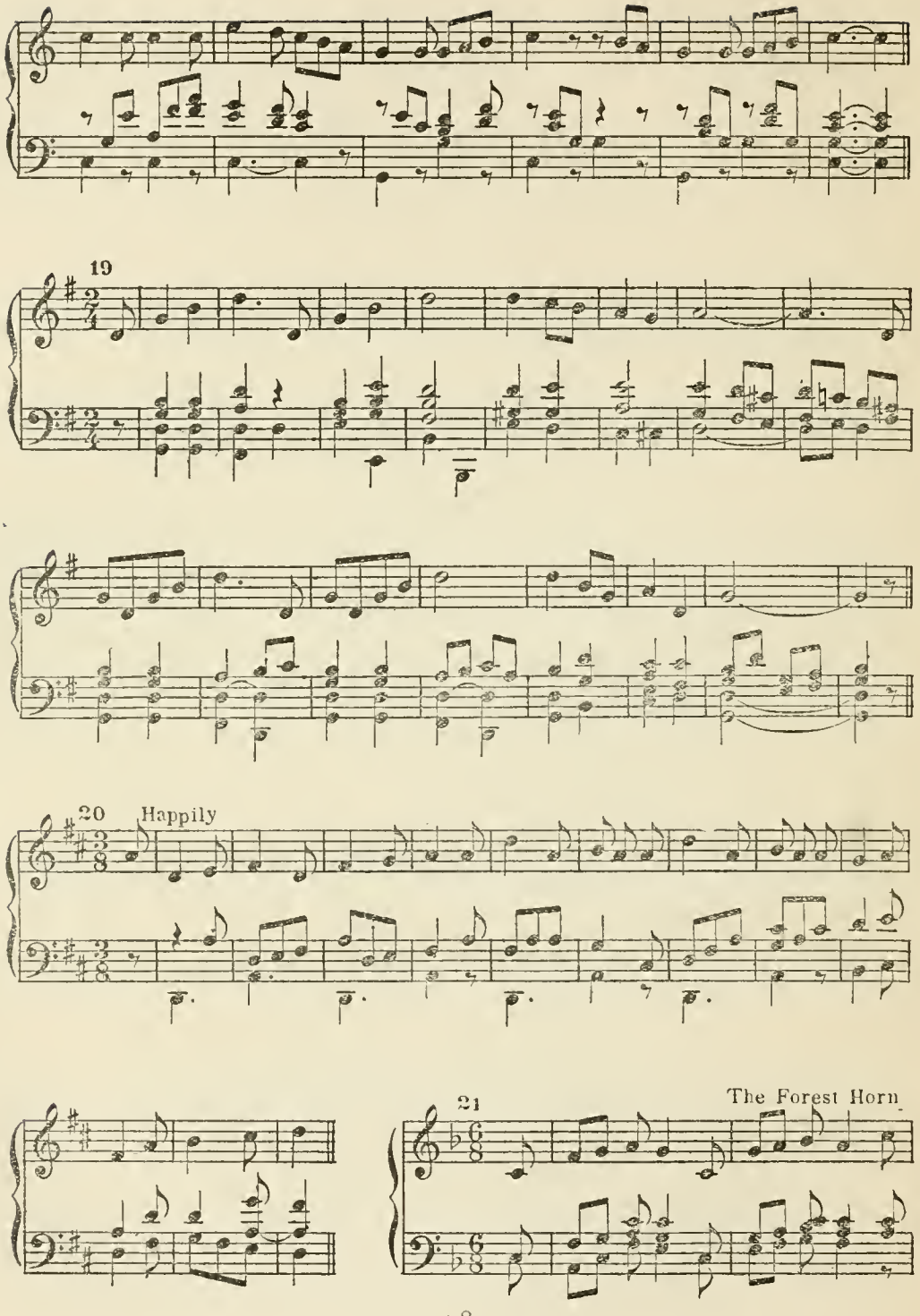


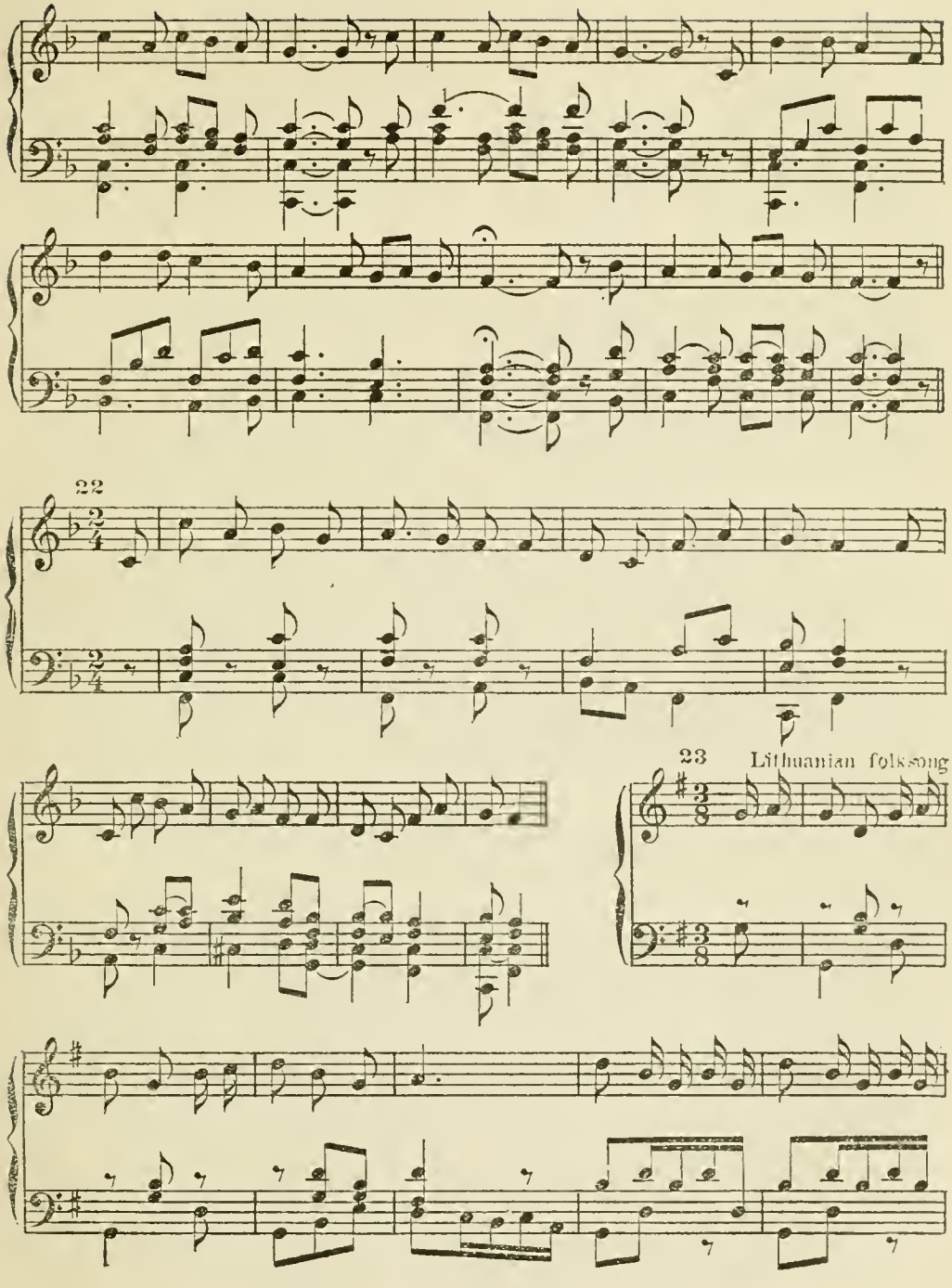
15

16 Folksong

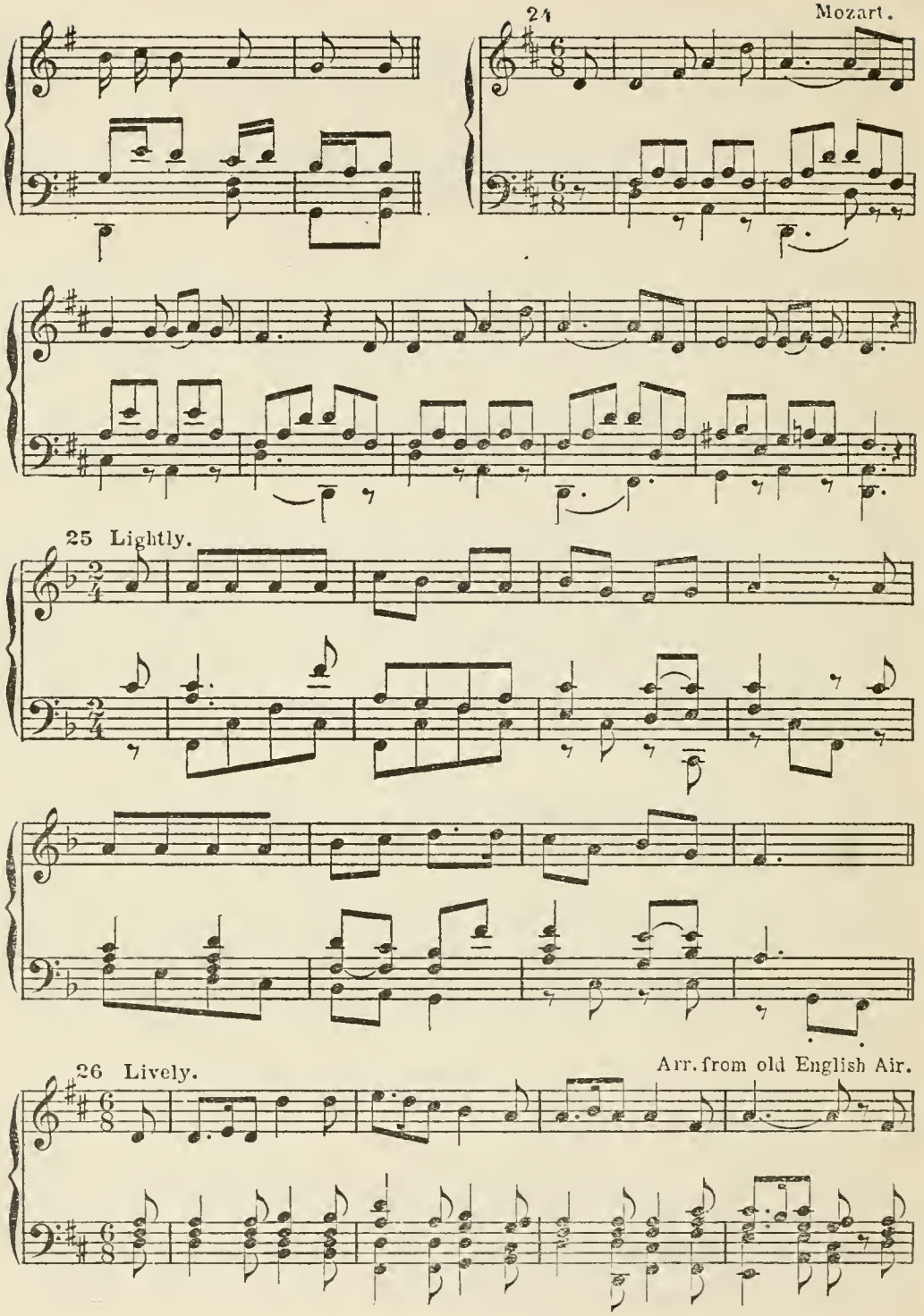


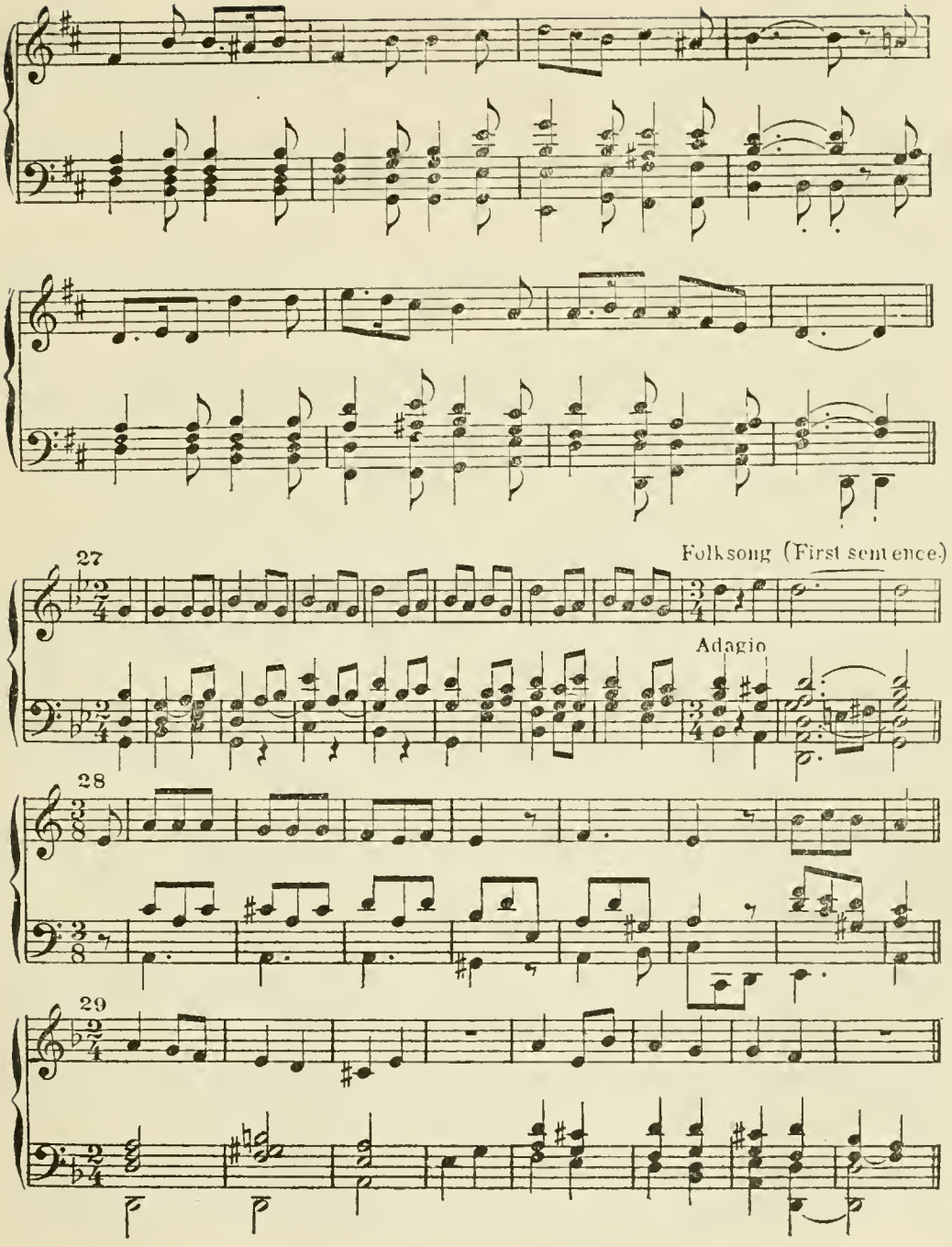
17

18

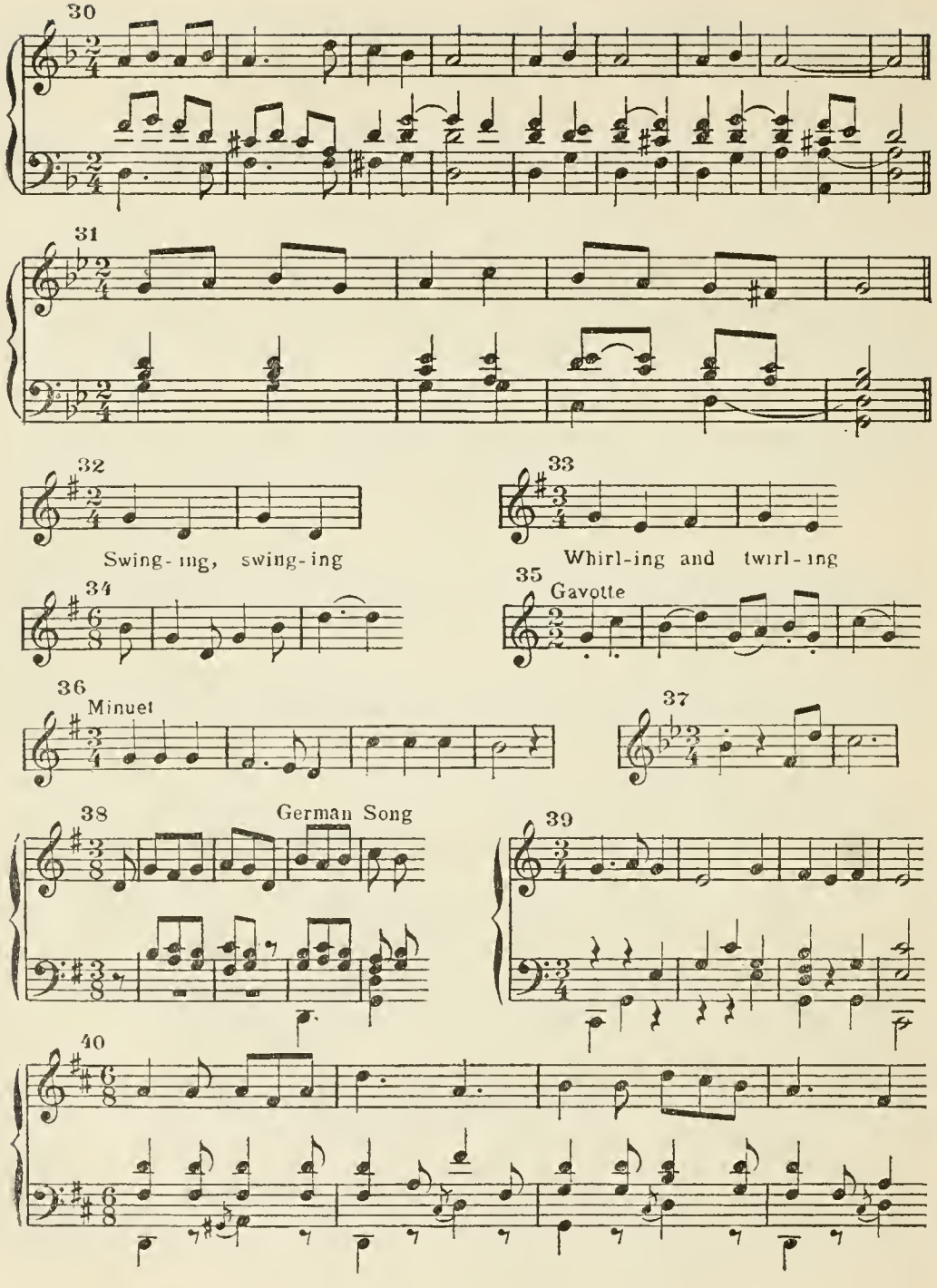
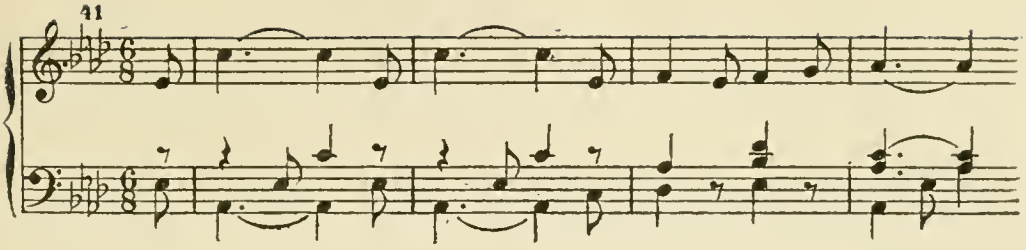



19
20
Happily
21
The Forest Horn


22
23
Lithuanian folk-song


24
Mozart.
25 Lightly.
26 Lively.
Arr. from old English Air.


27
Folksong (First sentence)
Adagio
28
29


30
31
32
Swing-ing, swing-ing
33
Whirl-ing and twirl-ing
34
35
Gavotte
36
Minuet
37
38
German Song
39
40

41

Part V.

MELODIES FOR WRITING.

V.

PRELUDE.

The proper place for the following material in the general scheme of work, its educational purpose, and mode of study are set forth in the *Outline*, but it may be well to summarize:

1. The melodies are to be learned aurally, by hearing them sung or played.
2. The melodic progress and incidents are to be noted on the staff, as suggested in the *Outline.*
3. The rhythm is to be determined by the student, (a), by swinging the rhythm, as suggested in the *Outline;* (b), by tapping the important (strong) pulses (beats); or (c), by original poetic adaptations.

Many children who might hesitate or give a wrong measure if asked to swing the rhythm, will intuitively express the essential measure-rhythm of a melody, if asked to "make up words to fit the melody." But after a little work in adapting words, the child should be expected to give the rhythm without words.

If the child gives a measure not in accord with the written rhythm, but one which is perfectly satisfactory, do not correct it, but after the melody has passed out of thought, give it again and have words adapted to it. In this way the discovery will be made that the same melodic succession may suggest more than one form of measure.

In playing or singing the melodies for the student, avoid giving any clue to the rhythm by accentuation. Leave the child as free as possible to discern the rhythm from the nature of the melodic progress. The harmonic setting must be the only help.

4. Having determined the kind and form of measure, the child should write the rhythmic signs, as suggested in the *Outline.*
5. After singing and writing, at least some of the melodies should be fingered away from the piano, and then played; and the more of this work that can be done, the better.

Each group of five fingers should be used alone, and extended melodies should be divided between the two hands. In divided melodies each hand, in the first work, should be used for a complete phrase.

Later on no distiuction should be made, in order that the unity of the ten fingers may become a fact in thought. It cannot be too strongly insisted upon that the left group of five fingers should be called upon to do an equal amount of work with the right group, so that a solid foundational relation between *music-thinking* and the left-hand group of fingers may be established. The specific differentiation between so-called left-hand and right-hand work will take care of itself when the time comes. But it is well to know that there is, in reality, no differentiation.

Fingering and technical development are not the only important elements of singing (playing) with the fingers. A most essential function of this part of the study is the unfolding of artistic thought, the uniting of head and heart, in rudimentary form at least. This involves the discernment of the individual melodic ideas (phrases, etc.), their logical order and unity, and, at least, their proportionate development in respect to importance. That is, form (so-called) at this stage, —of course only in its rudimentary aspect,—is an essential study, and must precede any real conception of the heart of song. "The clearer the form, the clearer the spirit," says Schumann, and this is scientific, since the heart, or spirit, or character of any idea can not be understandingly known until the idea is consciously identified in thought, and form is simply the identity of an idea. The student should therefore make an effort to determine the phrases of each melody. The necessity for proper harmonic backgrounds is apparent.

By proper use, therefore, the material in this Part can be made very valuable as a means for technical development.

6. Write the melodies in the *F-clef*, as suggested in the *Outline*.

As in all other Parts, the following material is simply illustrative and suggestive, and the teacher is expected to supplement it by original or selected melodic phrases and sentences. For the first two or three sections, abundant simple material may be found in such school books as the Normal Music Course, Modern Music Series, National Music Course, Natural Music Reader, etc., but for all sections, material can, and should, be found in the whole field of vocal, pianoforte, organ and orchestral music. Each of these classes of music furnishes special melodic progressions, rhythms, and forms, even within the general limits of the work sketched in the *Outline*.

Since at this stage of thought the work should lie within the gen-

eral compass of the voice, the keys to be studied must be in accord with the compass of the melody. For iustance, the melodies of sections I and II had better be written in *G*, *F*, and *C*—third space. *A*, *A*♭, *B*♭, and *C*—third space—can best be used when the melody is mainly plagal,—that is, from *under-soh* to *over-soh*, and *D*, *C*,—middle *C*,— *E* aud *E*♭ when the melody is mainly authentic—that is, from *do* to *over-do*. But do not go too rapidly in the matter of the number of keys used; thoroughly master the symbols of one or two keys at a time. In learning a new key, constantly review the old ones by having the melodies often written in the old keys as well as the new.

In establishing the relation between written symbols and the keyboard, tones and signs must perfectly correspond. That is, if the melody is written with *F*, first space, as *do*, it must be played as written, so as to always identify that *F* with its proper key on the piano.

NOTES.

Major Mode.

Sect. I. Melodic compass, *ti–mi'*.

The melodic phrases of this section illustrate the varying character, and yet absolute integrity, of a given melodic incident, under differing rhythmic and melodic treatments. For instance, *ti*, in Nos. 1, 5, 23 and 24, has a distinctive quality, arising from its rhythmic significance and melodic progress.

Various harmonic treatments should be given to further differentiate the character of a given melodic incident and at the same time reveal the fact that it nevertheless remains *do*, or *mi*, etc. In other words, *do* is *do*, *mi* is *mi*, no matter in how many varying rhythmic, harmonic, and melodic aspects it may appear.

Sect. II, III. These melodies explain themselves. Apply various harmonic treatments.

Sect. IV. The melodies of this section are plainly plagal,—*soh–soh*. Nos. 9 and 12 illustrate melodic phrases which suggest antithetical phrases.

Sect. V. Varying uses of the half-pulse are illustrated. The Volkslied is shown to be a fruitful field for material.

Sect. VI. Only a sufficient number of melodies is given to illustrate the varying forms of fourth-part and third-part pulse-rhythms. All illustrations are drawn from compositions for voice, orchestra, and piano.

Sect. I. No. 1 is to illustrate the melodic integrity of *g* as *do*. The only change is the substitution of the dark-color incident, *mā*, for *mi*. Most of the melodies in Sect. I of the major mode, therefore, can be made to serve as illustrations of minor-mode melodies involving only the simplest melodic incidents and progressions. Only a few illustrations are given, therefore, of the general character of the melodies which should be drawn from actual compositions.

Sect. II. No. 1 is taken from Sect. III of the major mode, and illustrates the integrity of *g* as *do*, and the harmonic unity upon which this integrity is based. Melodies in Sect. III of the major mode can be transformed into minor melodies, just as the melodies in Sect. I.

Sect. III. The color incident *lā* is most easily dealt with melodically, and harmonically, in authentic melodies. This section, therefore, corresponds to Sect. IV of the major mode. The melodic phrases given are mainly drawn from actual compositions, as they most decidedly should be, and illustrate various simple and comparatively difficult melodic progressions. Nos. 10 and 11 illustrate the latter class.

Sect. IV. No. 1 illustrates the distinction between a major and a minor plagal melody, involving the simplest use of *la* and *lā*.

No. 3 illustrates a more difficult melodic progression. This becomes comparatively simple, however, when the dark quality of the *lā* is brought into connection with the intimate relation of *lā* as "down-leader" to *soh*. This will be made clearer by the harmonic accompaniment. No. 4 reverses the progress.

No. 5 illustrates the essentially minor quality of a melody that involves *la* and *mā*.

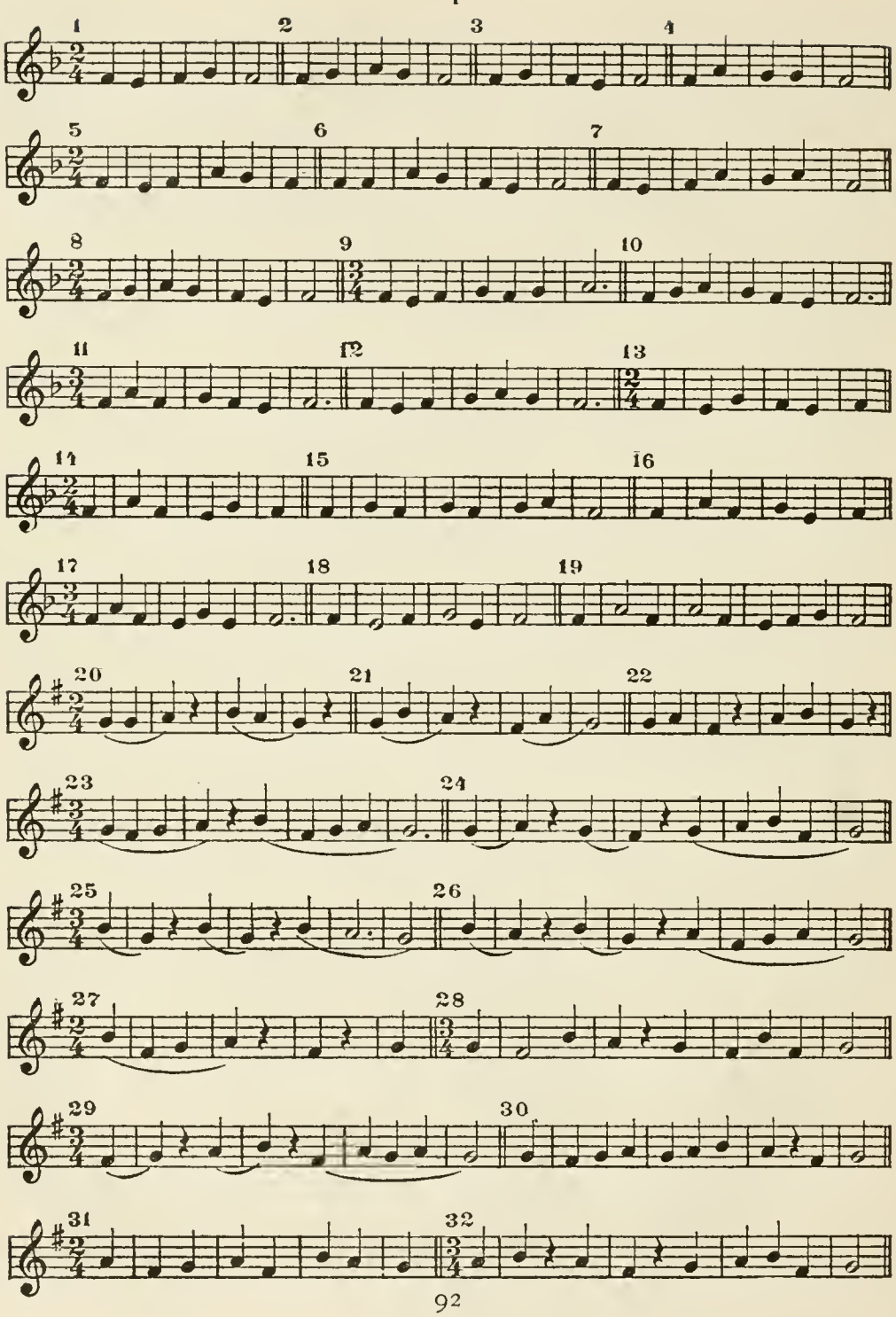
Nos. 6 and 7 are taken from Sect. II of the major mode, and illustrate the transformation of major melodies of that section into minor-mode melodies. The bass outlines the harmonic unity of the major and minor mode of the same melodic idea.

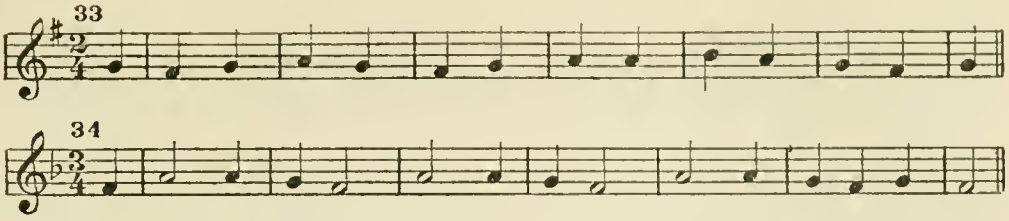
No. 8 illustrates the use of the color-incident *tā* in connection with *la*.

No. 9 illustrates the major and minor treatment of the same phrase, and also a phrase beginning on a melodic incident which does not involve the tonic harmony.

The material in each section is sufficient only to illustrate the general character, and the general degrees of difficulty of the melodic

phrases that are serviceable for writing. The material in each section must, therefore, be supplemented by many more phrases of like character drawn from the works of good writers. The reasons for searching for, and using, phrases from actual compositions, rather than to rely upon improvised phrases, are (1) greater variety in melodic progressions involving given incidents; (2) better rhythmic treatment; (3) richer harmonic backgrounds. However, the teacher should be able to meet special needs in an impromptu manner by improvising thoroughly musical phrases with appropriate harmonic backgrounds.





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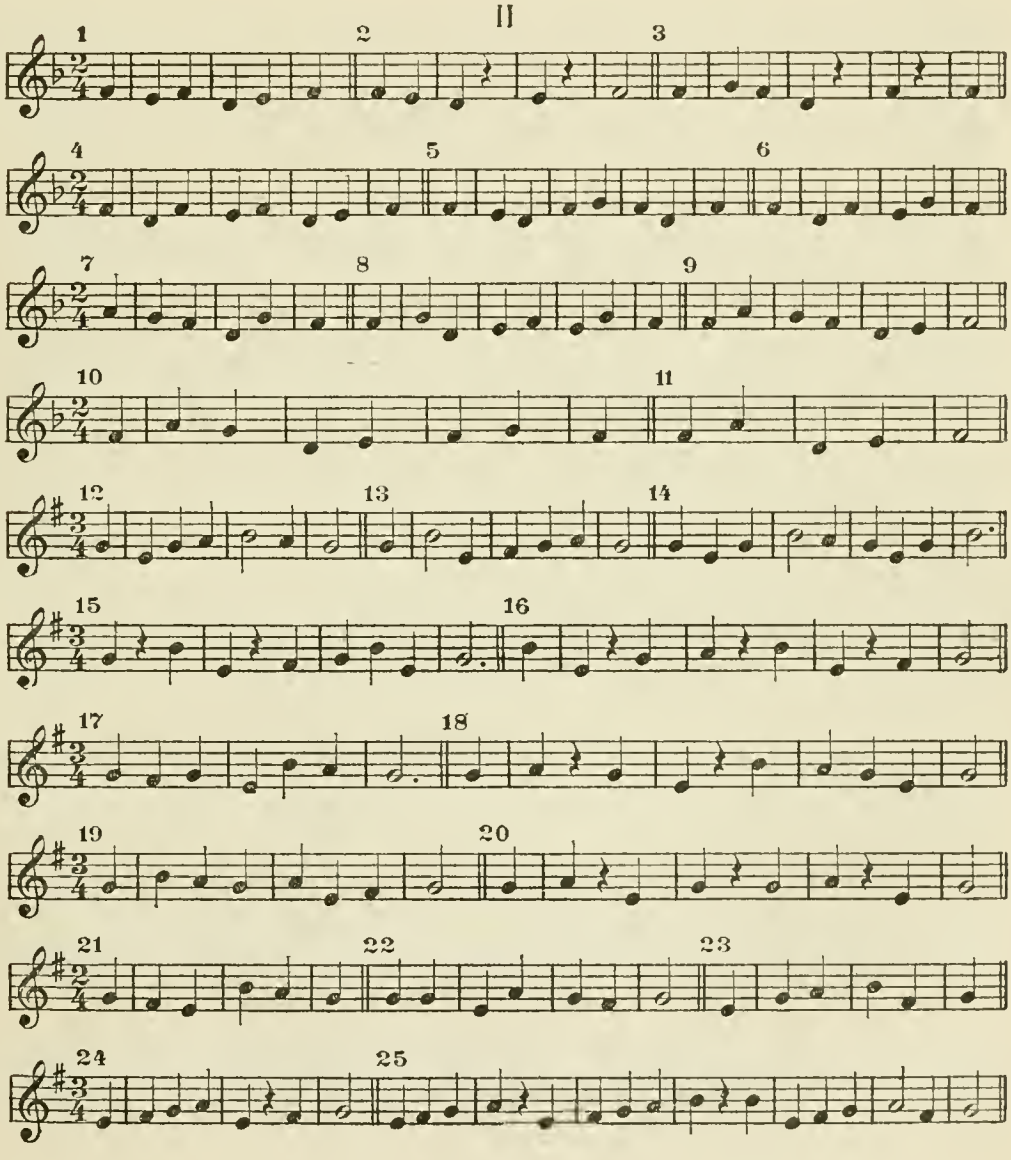
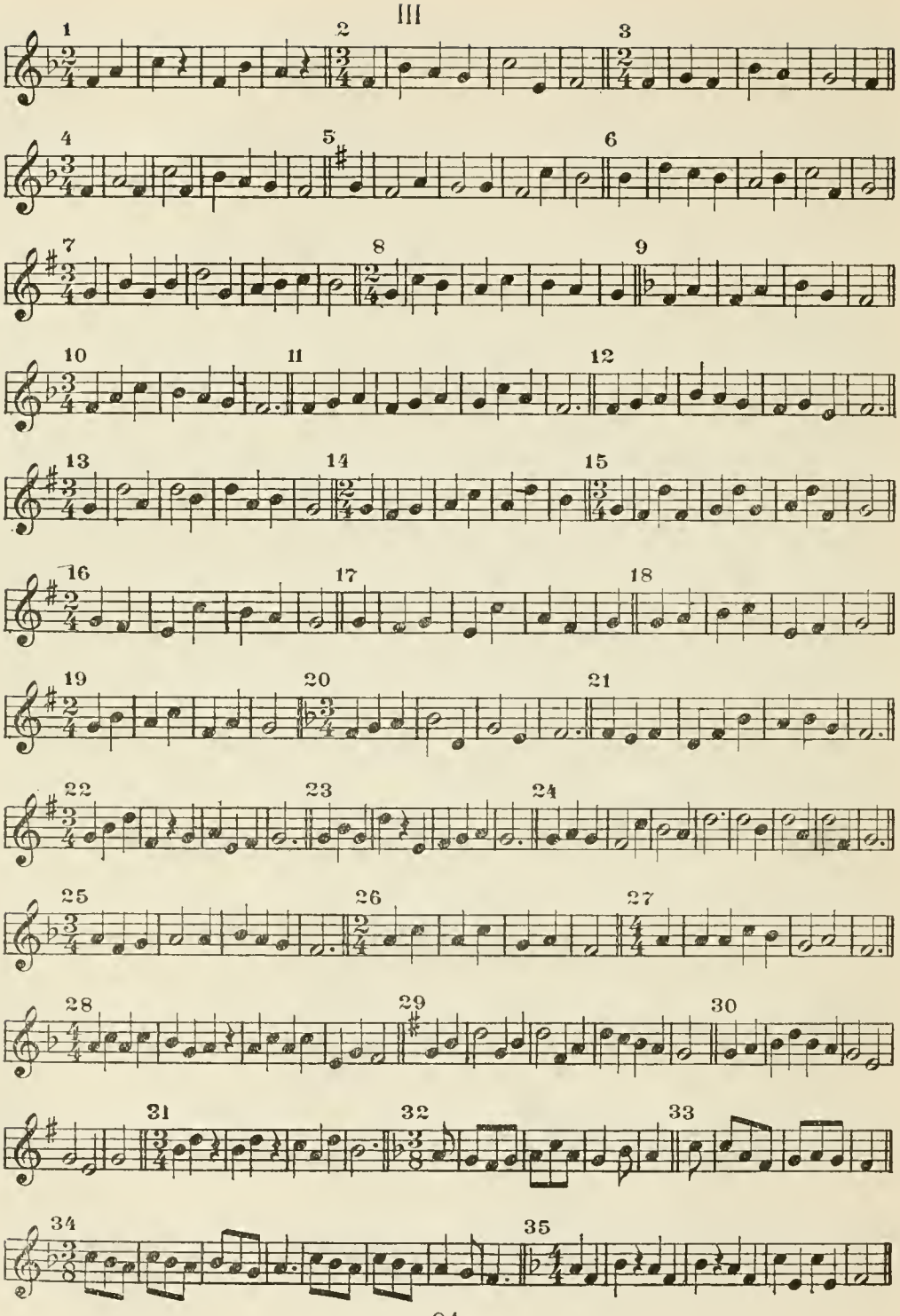


III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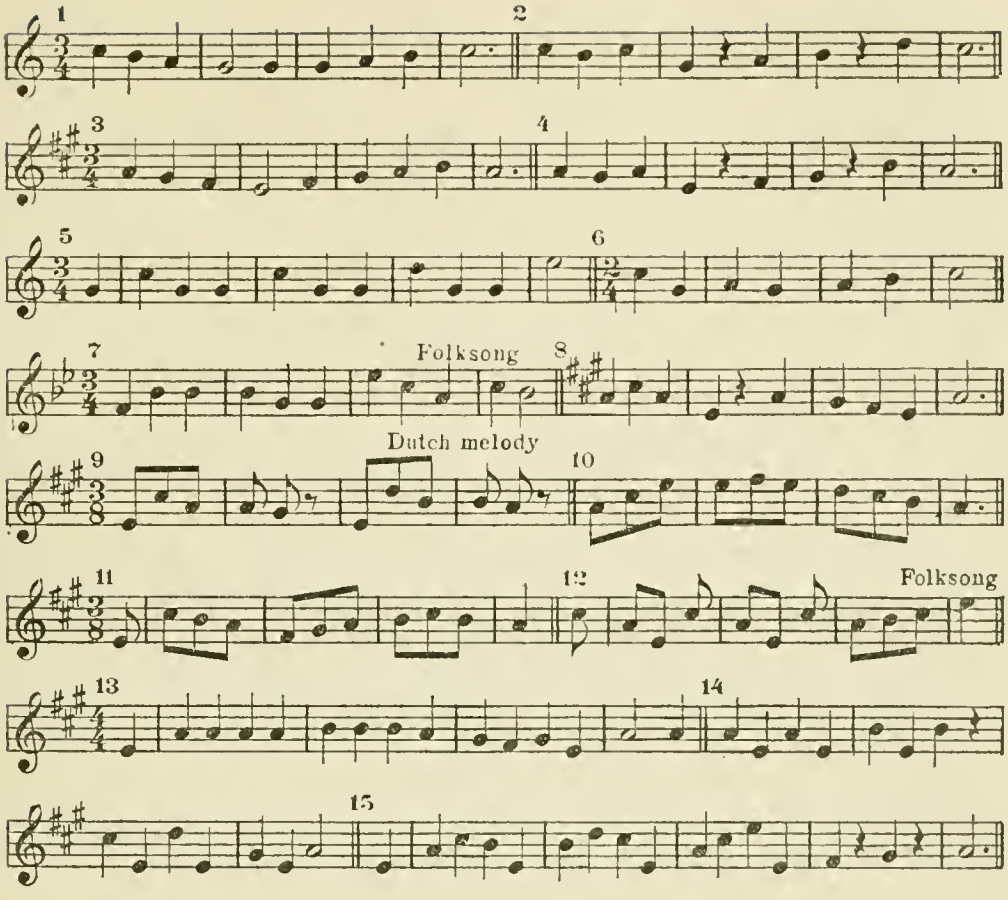
IV



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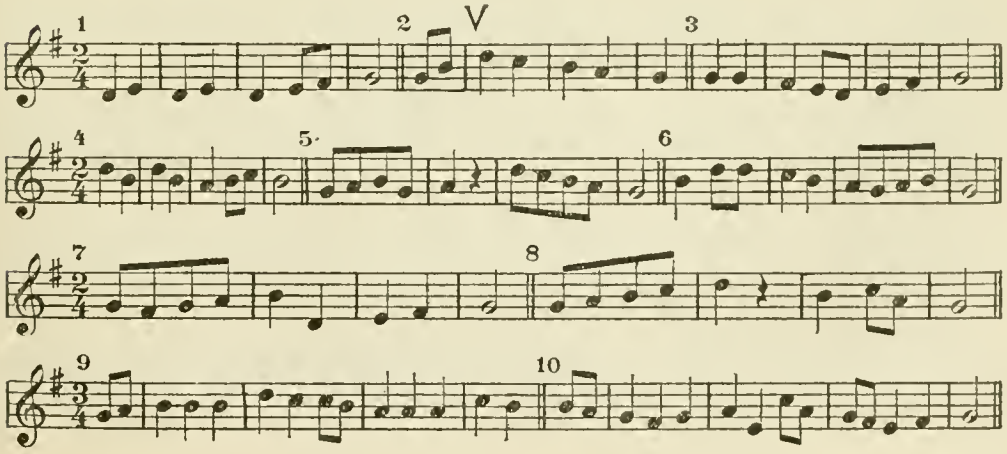
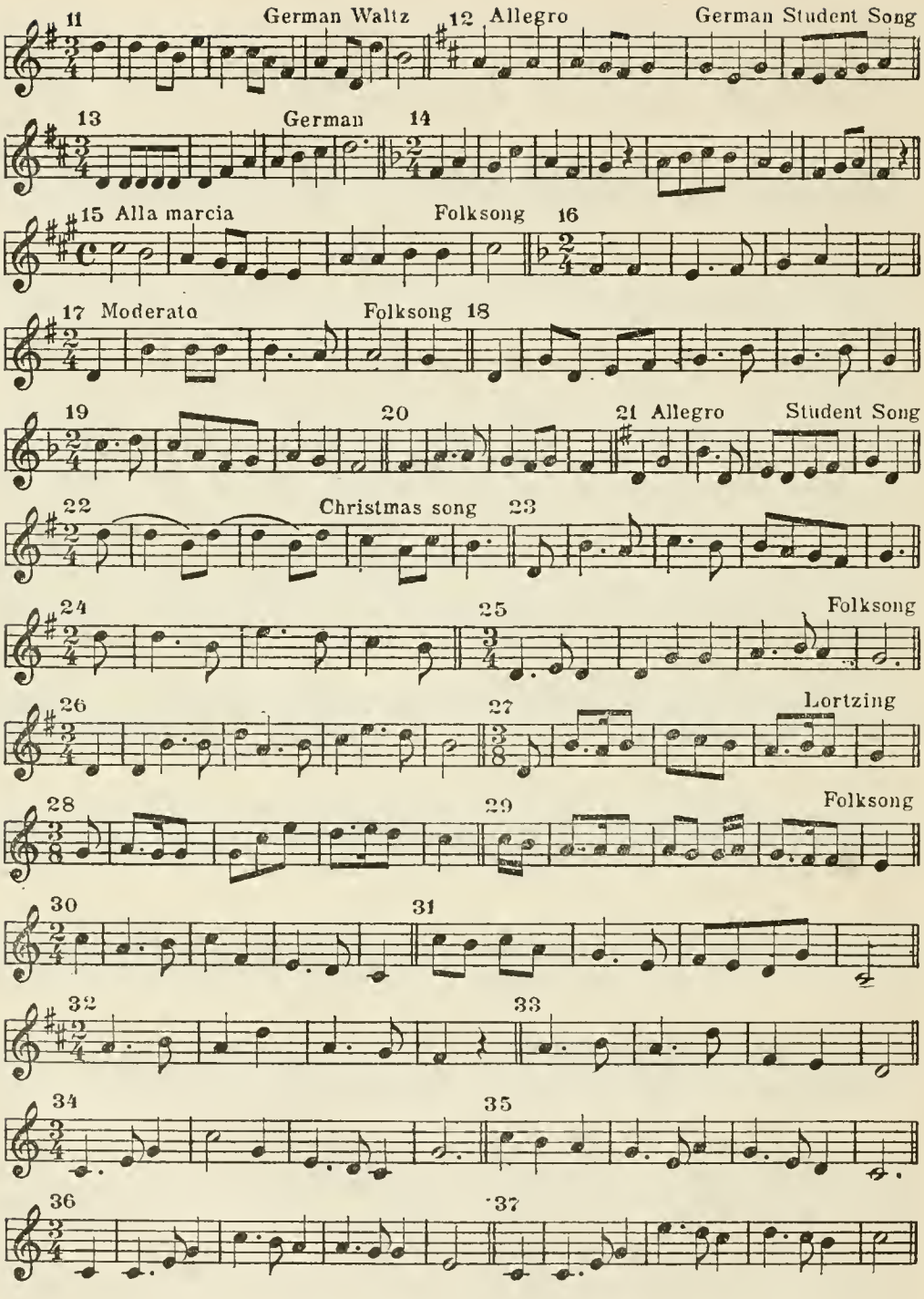
11
German Waltz
12 Allegro
German Student Song
13
German
14
15 Alla marcia
Folksong
16
17 Moderato
Folksong
18
19
20
21 Allegro
Student Song
22
Christmas song
23
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Folksong
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Lortzing
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Folksong
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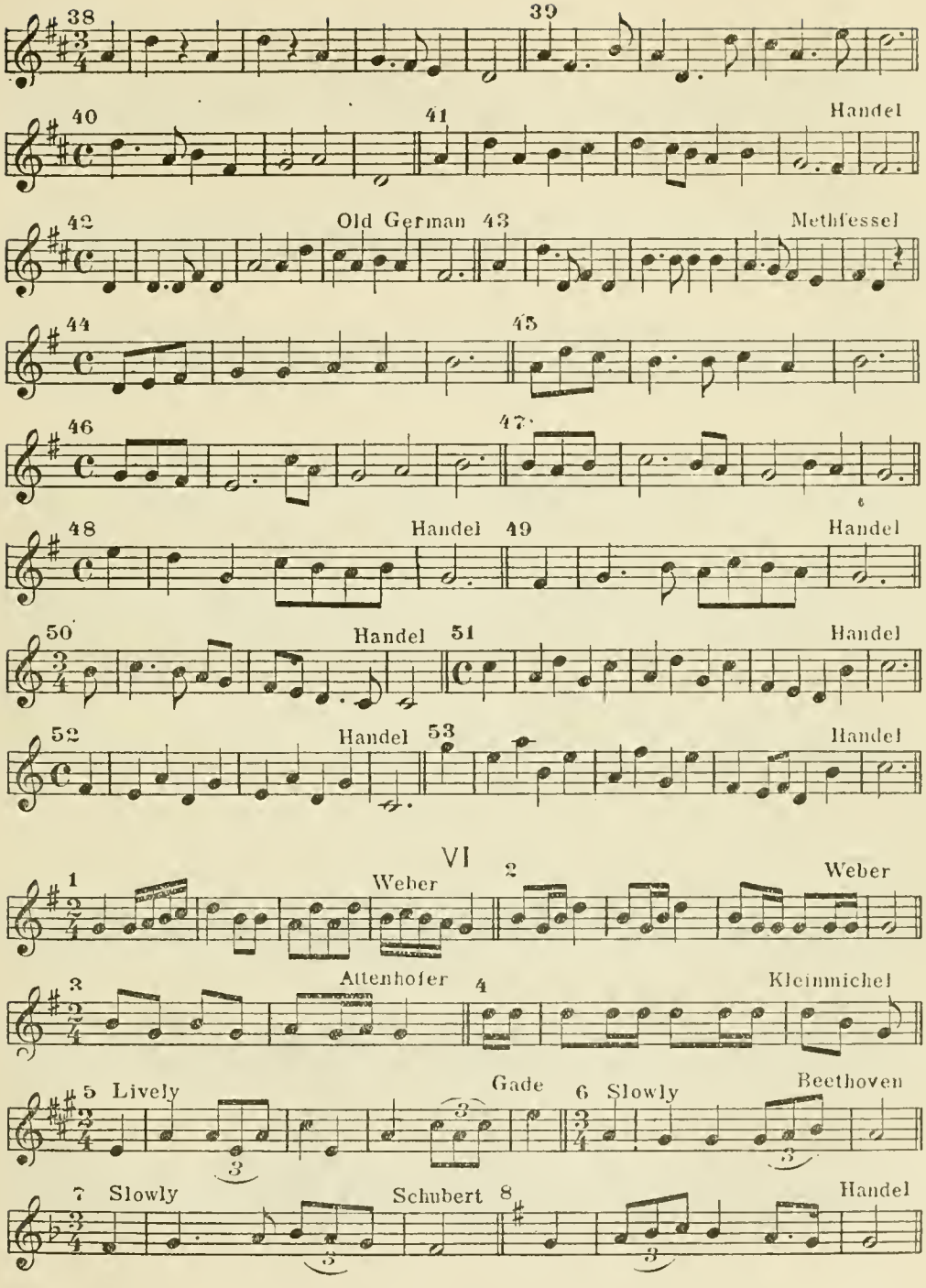
38
39
40
41
Handel
42
Old German
43
Methfessel
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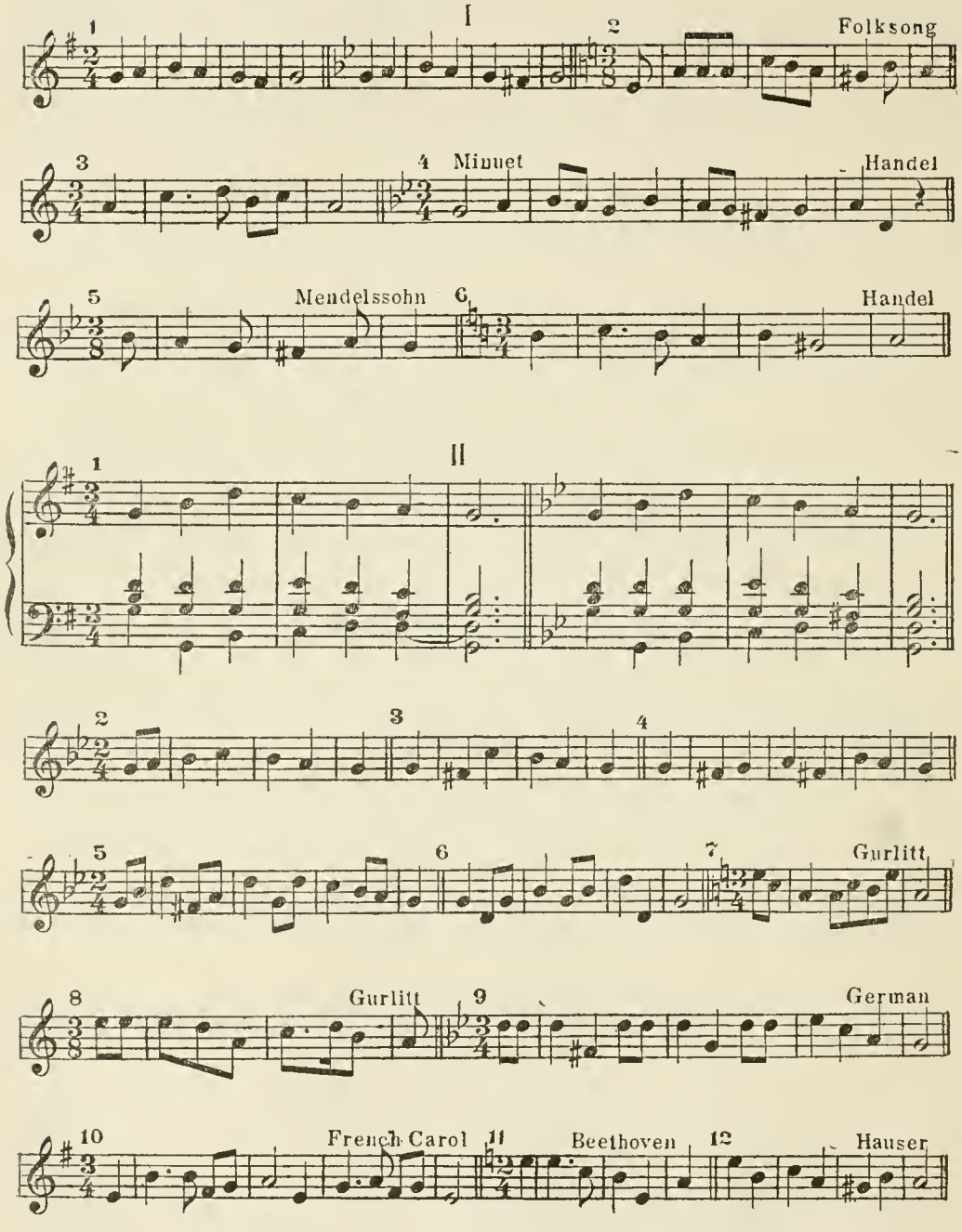
46
47
48
Handel
49
Handel
50
Handel
51
Handel
52
Handel
53
Handel
VI
1
Weber
2
Weber
3
Attenhofer
4
Kleinmichel
5 Lively
Gade
6 Slowly
Beethoven
7 Slowly
Schubert
8
Handel

MINOR MODE


I
1
2
Folksong
3
4
Minuet
Handel
5
Mendelssohn
6
Handel
II
1
2
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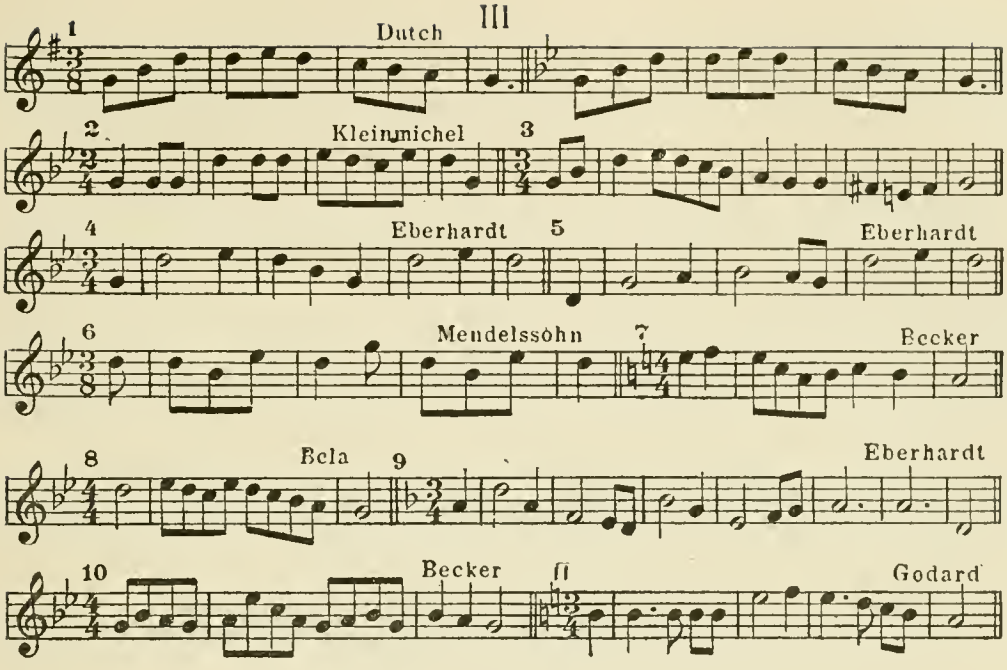
7
Gurlitt
8
Gurlitt
9
German
10
French Carol
11
Beethoven
12
Hauser

III

1
Dutch
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Kleinmichel
3
4
Eberhardt
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Eberhardt
6
Mendelssohn
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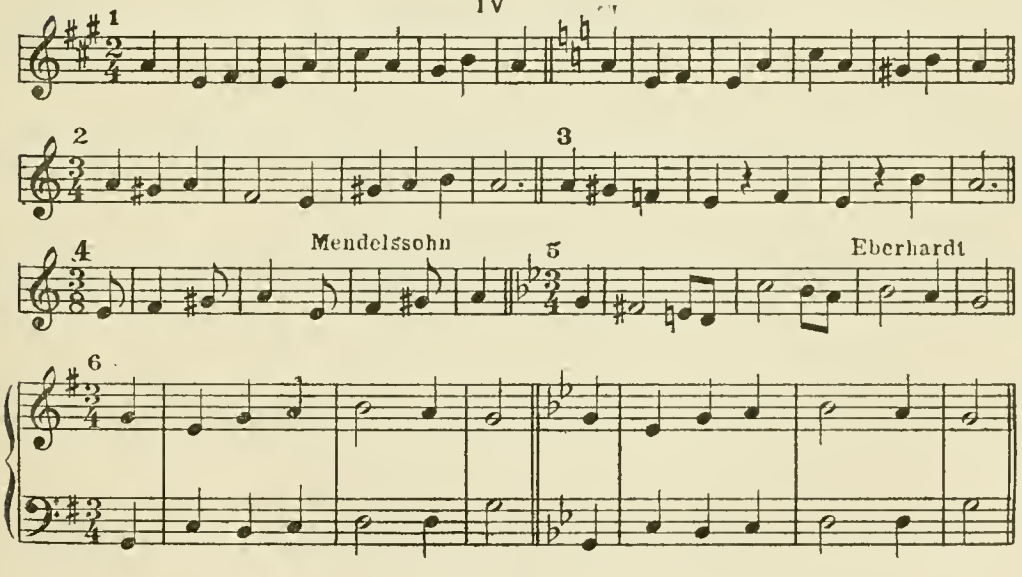
Becker
8
Bela
9
Eberhardt
10
Becker
ff
Godard

IV


1
2
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Mendelssohn
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Eberhardt
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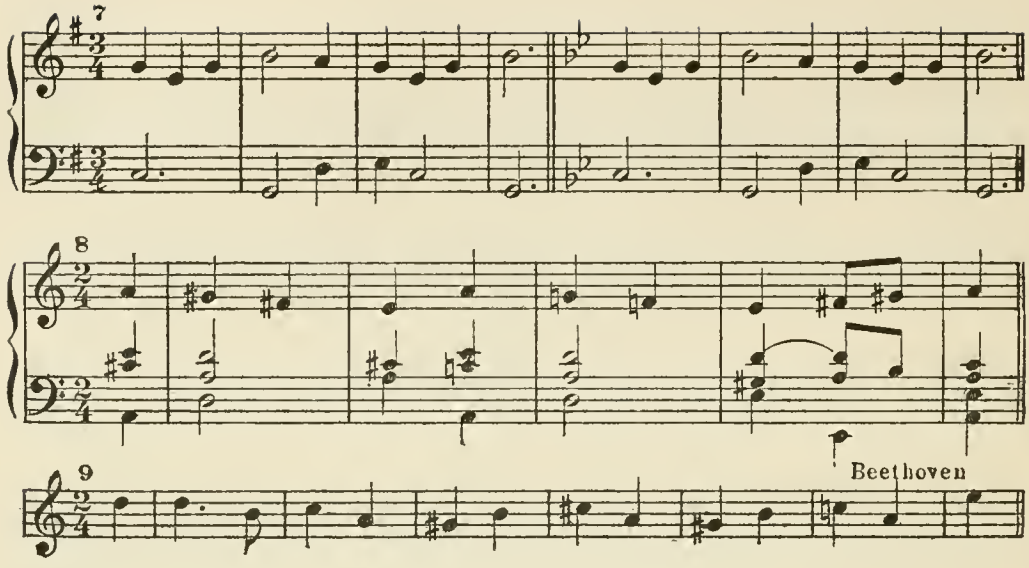

7
8
9
Beethoven

Part VI.

READING AT SIGHT.

VI.

PRELUDE.

The author does not deem it necessary to present in this volume any material for sight reading. Sufficient material can be found in the various books listed in Part VIII, especially the Pianoforte Schools and school song books. This aspect of the work is also a part of the home study, the material for which will be found in HOME STUDIES,* Volume III of this series, but there should be a certain amount of "reading at sight" before the home study begins.

No single book can furnish all the variety of material necessary to meet the individual needs of the students. So far as possible it is always best to choose phrases or sentences from good compositions, rather than specially prepared melodies found in school and pianoforte books. A greater variety of melodic progressions will be obtained in this way, and they will have the added interest of a more genuine musical spontaneity and vitality. This can also be made a means of general musical culture by making the student acquainted with melodic quotations from many authors. This is also an important object governing the selection of material for the volume of Home Studies.

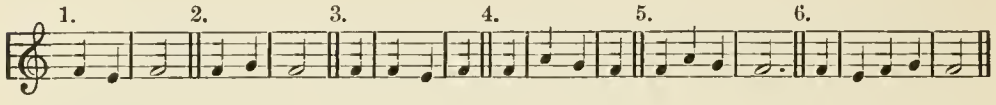
The reading material should not be put into the hands of the student except in the class room. At this stage this reading-study should be a part of the lesson, as pointed out in the *Outline.* The material should, therefore, be selected and written on slips of music paper that can be held in the hand, or put upon the music rack. This will save time, and when the material is once collected it can be classified according to the special ideas represented, and filed as in a card catalogue. Another way of preserving material is by means of charts. Large chart paper with printed staves can now be bought and a series of charts easily made. This, however, does not seem as practical as the previous plan. Two obvious reasons are that it is not so available for a large selection, and cannot be easily transported; and it is quite essential that material for use should be portable, since many teachers give their lessons at the homes of their students.

On pages 38, 39 and 53 of the *Outline* the general mode of study is indicated, but it may be well to call attention to the object so strongly

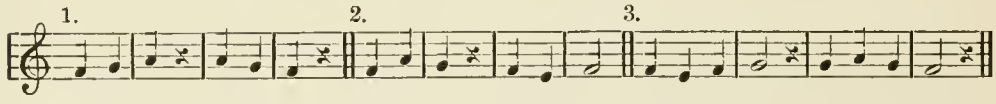
* In preparation.

insisted upon throughout the *Outline*, viz., *unital melodic thought and expression*. Unital thought in the reading-studies is as essential as in all other aspects of the work, and for its attainment the quick and certain perception of the melodic entities, viz., motives or phrases, is absolutely essential. At first, therefore, these should be clearly indicated by some sign, such as the phrase line, or comma. In his silent thought the student should be led to think of each motive or phrase as a unity, the same as in his language study. The following process will help to the attainment of this essential mode of thought.

Begin with a series of very short phrases like the following:



Write one upon the board, and let the child swing the rhythm and silently think it once or twice; then let him turn away and sing it.

After several such series have been read, short sentences like the following will be easily conceived:

After the melodies have been thus read, they should be associated with the keyboard by having the child mentally play them with the fingers, first wholly apart from, and then with, the pianoforte.

In pianoforte sight-reading it is so easy, comparatively, to put down the keys in obedience to the mere sight-perception of signs, that the average student fails to attain to real "reading at sight," viz.: translating written signs into music ideas and conceptions, and expressing them with the fingers. Hence every means must be employed, when the child is "reading at sight," to develop genuine music-conception, so that his fingers shall express, not sight-perceptions, but music ideas and conceptions. Voice-singing as a prelude to finger-singing, is, therefore, necessary, because it most surely involves, and hence expresses, genuine conceptions of music-idea—in other words, it most certainly represents music-thinking, not note-thinking.

The vocal steps in this mode of study should, however, be gradually eliminated, and the child be led to develop his capacity to translate the written signs into music-ideas, conceive them, and express them

directly with the fingers. That is, the child should be able *at sight* to read, conceive, and play (that is, voice with the fingers) the melodies in this department of study. Sight-reading melodies should, of course, be less difficult than those that are given for study at home

It will be a most helpful reading study to play or sing a new melody while the children follow the notes and determine whether it is rightly played melodically and rhythmically. They should also point out the mistakes, if any, and correct them.

The special rhythmic, melodic, and technical subjects of study that are pointed out in the *Outline* must serve to determine the material used in this aspect of the work. It may be well, however, to summarize the subjects of study. These are not given here in the order of their introduction into the reading studies, since that must be determined by the *Outline* and the individual development of the student.

Reading studies should be chosen, therefore, with reference to the following elements of music-conception and expression.

1. The melodies should involve a varied and thorough presentation of the melodic incidents of the major and minor modes of the diatonic tonality, in accord with the *Outline*. This involves systematically arranged and carefully graded selections, from whatever source they may be derived.

The harmonic basis of the tonality plays an important role in the selection of material for this aspect of the reading studies. The first melodies should be based upon, and represent, the simplest harmonic bases and progressions, after which the more complicated harmonic elements and progressions should follow in accord with the individual capacity of the student. Melodies that may seem easy to one child, because of a keener sense of more complex harmonic thought and progression, may trouble another child who follows a more primitive sub-conscious feeling for harmony and harmonic progressions. This latter student is very apt to be led to conceive, at some point, a melodic progression differing from the written one. This may, and very often does, arise from a sub-conscious feeling for a simpler harmonic progression, which has been suggested by the melodic progress up to the point of the child's departure from the written melody. It is the function of the teacher to discover and break up this erroneous sub-conscious harmonic thought by outlining the real harmonic background, without, however, playing

the melodic incidents the child should sing. This may be done by playing a simple bass, or a few chords.

And here let it be reiterated that the harmonic backgrounds are just as essential to these reading studies as to the songs, and it is expected that the teacher will supply them.

It must also be kept constantly in mind that the development of a sub-conscious feeling for the harmonic basis of the diatonic tonality, in its major and minor aspect, is one of the most essential objects to be attained. Monophonic study does not mean the absence of harmony and harmonic feeling, since melody apart from harmony is impossible.

2. Reading melodies should involve the various kinds of verse-, measure-, and pulse-rhythms.

3. They should also involve the scale, plagal and authentic, in a more or less extended compass; they should include both clefs and the alternate use of both hands;

4. The higher rhythmic forms, viz., the simple one-verse sentence, the couplet, and the three- and four-verse stanza; the melodic forms of phrase, strain, and sentence; and

5. The technical elements of arm, hand, and finger.

Part VII.

TECHNICAL STUDIES.

VII.

PRELUDE.

A general statement of the principle, nature and proper place for technical studies will be found in the *Outline*, pages 3 and 48. The following studies are very simple melo-rhythmic motives for the most primary modes of action,—arm, hand and fingers,—and their most elementary relation to one another.

The objectification of each and every individual rhythmic, harmonic and melodic incident involves an individual action of some kind; and the rhythmic and melodic unity of such incidents involves the rhythmic and harmonic unity of all the individual modes of action. Quality, volume and intensity of tonal thought, as the embodiment of rhythmic, melodic and harmonic ideas, are motives for a higher form of the individuality and harmonic unity of what, for want of a better term, may be called pianistic action, as truly as they are motives for a higher form of vocal action. The mere playing, therefore, of the following studies will not develop the conceptive technique defined in the *Outline* of Music-Education. Technical action must be conceptively developed as truly as music itself, and it must, therefore, have its initiative from within as truly as music. This initiative is pointed out and explained in the *Outline*, and the processes of its practical application to melodic singing illustrated.

It cannot be too strongly insisted upon that pianistic action should always appear as the immediate voicing of qualitative and quantitative tonal thought as the embodiment of melody, rhythm and harmony—*music*. Hence the following studies must always be *melo-rhythmic conceptions* before being voiced through action. In mere order of relation, it is first melo-rhythmic conception and then action, since through idea all action is governed, but in actual conception they must be an absolute unity, be absolutely synchronous.

The studies are not to be taken seriatim, although in general the various sections are given in a progressive order. For instance, Nos. 7–8 of Sect. I should not be given until after a part, at least, of Sect. II has been studied. Nos. 9–17 should be studied much later.

SECT. I. Nos. 1–4 represent the relation of the arm to the simplest melodic idea, and involve only one downward and one upward action.

The fingerings are, for both hands, 2 1, 3 1, 4 1, 5 1.

This simple form is involved in many of the melodies of previous Parts.

Nos. 5–6 are simply a variation of 1–4, also common in the melodies.

Nos. 7–8 illustrate the inversion of the fingering, bringing the first finger under the others. In these and similar studies the hand must not be an active factor.

Nos. 9–17 illustrate a very important mode of action. The short accompanying tones must be thought very lightly and *staccatissimo*, resulting in a *direct backward*, but *no downward*, movement of the first finger. This is the essential form of action involved in the scale and arpeggio.

SECT. II. Trill studies. Fingering: (a) 1 2, 1 3, 1 4, 1 5; (b) 2 3, 2 4, 2 5; 3 4, 3 5; 4 5. The arm plays the same role as in Sect. I. See the *Outline*, page 49 seq.

The phrase is lengthened (a) by change of measure, three to four pulse, Nos. 9–10; (b) by change of verse, dimeter to trimeter and tetrameter, Nos. 11–15. This mode of lengthening the melodic phrase, and thereby bringing out conceptive endurance in thought and action, obtains in all the following studies, and in all technical study.

In drawing straight lines, the child would at first be required to conceive and draw only very short ones, and to increase in conceptive and expressive capacity by degrees.

Nos. 14–25 illustrate the development of simple pulse-rhythms and their application to conceptive endurance in idea and expression.

The tempo of these and all the studies should be very moderate, and also the volume and intensity. *Quality, gentle firmness, and rhythmic purity should be the prime elements of thought and action.* "Make haste slowly," "Haste makes waste," "The more haste, the less speed," are old maxims of great practical application in all aspects of the work in music-education, but especially in the matter of technical thought.

SECT. III. This appears to be a very simple study, but experience

with all classes of students proves it to be otherwise. The object to be attained is perfect individuality of the finger, in curved form, while the fore-arm (and fore-arm only) pulses the rhythm, as indicated by the wavy lines. The rhythmic motion of the fore-arm must be perfectly quiet and free, while the finger sustains its original curved form.

SECT. IV. Scale studies. Fingering: 1 2, 1 3, 1 4.

The arm expresses, by lateral movement only, the scale progress of the melody. The arm and hand must have no active relation to the intonation of the individual melodic incidents, thus leaving the fingers absolutely free to express them.

Nos. 1–20 illustrate the lengthening of the melodic phrase by beginning the scale at different points in the measure in half-part ( ), third-part ( ), and fourth-part ( ) pulse-rhythms.

Nos. 21–28 explain themselves.

SECT. V. Scale studies with regular fingering. The scale of *B* is first studied because the fingering is easy. In starting a phrase at any point in the scale, be careful to begin with the finger that ordinarily belongs to the starting tone. This is illustrated in No. 1.

SECT. VI. Scale studies involving progress from one form of pulse-rhythm to another. The tempo must remain absolutely the same.

SECT. VII. Scale studies in consistency and endurance of thought and action in respect to quality, volume and intensity.

SECT. VIII. Studies in repetition. Fingering: 1 2, 1 3, 1 4, 1 5; 2 3, 2 4, 2 5; 3 4, 3 5, and 4 5. Must be studied at first very legato, and the hand and arm must play no active part in the intonation of the tones. The tendency of the hand to assist the first finger must be absolutely eliminated. The overcoming of this tendency is wholly a matter of right conception.

Nos. 1–3 illustrate the use of verse–, measure–, and pulse-rhythms in lengthening the melodic phrases.

No. 4 may help some students in the elimination of the hand.

Nos. 5–8 illustrate the tremolo in simple form.

Nos. 9–12 explain themselves. The advanced development of this form will be found fully illustrated in Mason's "*Touch and Technic.*"

Nos. 13–17 illustrate the application of repetitions to melodic motives.

SECT. IX. Elementary arpeggio studies.

Fingering: (a) 1 2, 1 3, 1 4. (b) normal.

SECT. X. Hand studies. First the simple staccato, just the bounding idea. In the pizzicato the tone should be thought of as having only an ending. The fingers must be absolutely passive.

SECT. XI. This section illustrates a most important principle of technical study, viz., development of technical material taken from the compositions that are being studied. In the illustration given under No. 1, the *motif* is taken from the old Rhenish Folksong, "Goodnight," Part III, No. 59.

In this development the following are essential elements:

a. Rhythm.

In I a, b, c, rhythmic progression is illustrated.

In II a, b, c, d, e, the rhythmic importance of different tones is brought out.

b. Melodic unity.

The mere repetition, monotonous iteration and reiteration, of a technical *motif* is a most pernicious mode of study. I a, b, c, present the three rhythmic forms of the *motif* in three different melodic unities. In other words, three different melodies have been formed out of the *motif*.

c. Melodic development.

In II a–m, this aspect of the study is illustrated. Extended motives and phrases are developed by treating the original *motif* as a figure.

d. Endurance of thought and action.

Endurance, in a degree, is involved even in the first treatment of the *motif*, but in II l, m, it becomes a more important element, and in III it is put to a still severer test.

The fingerings should be varied,—1 2 3, 1 3 4, 1 4 5, 2 3 4, 3 4 5.

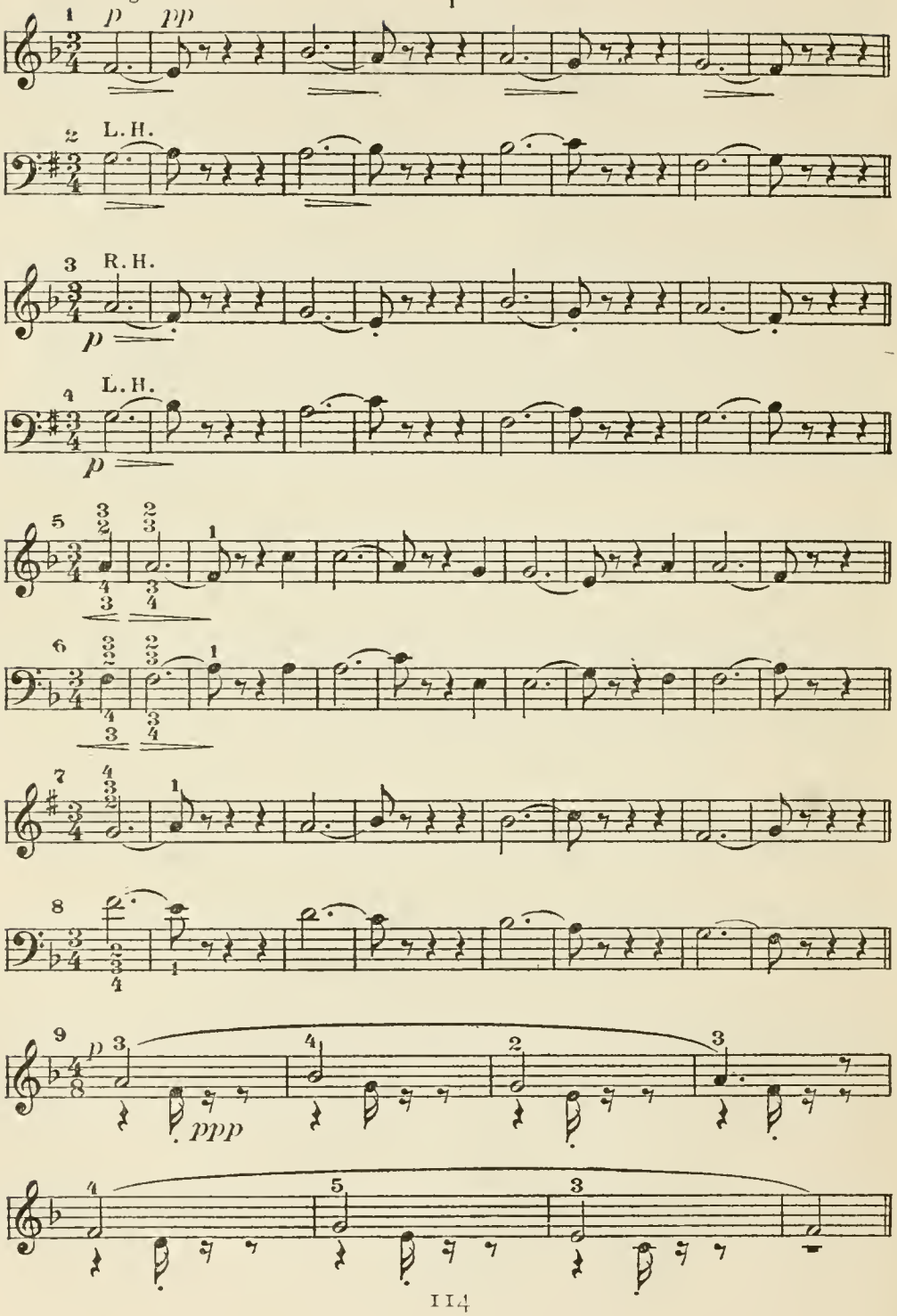
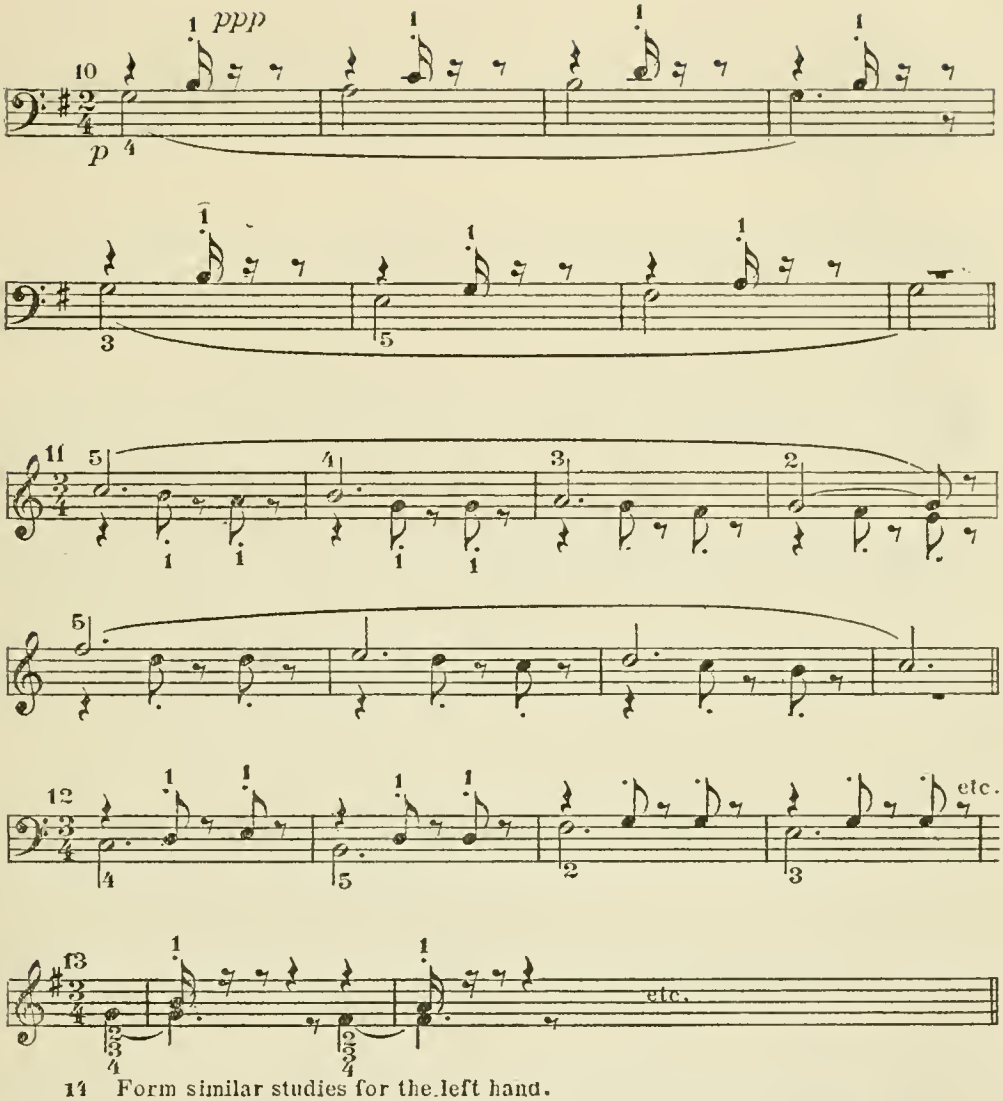
All such studies should be played in many different keys, and presented in an artistic manner by means of quality and intensity of tone.

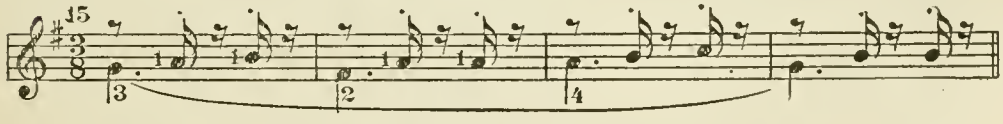
In this connection the author wishes to express his appreciation of Mr. William Mason's original work in applying the rhythmic principle of development to technical study.

No. 3. This *motif* is taken from an old English Folksong, one of the melodies in *Home Studies*. The song is divided between the hands, and students are apt to blur the melody when it passes from one hand to the other. This study is to bring out *clear* legato-thinking, no

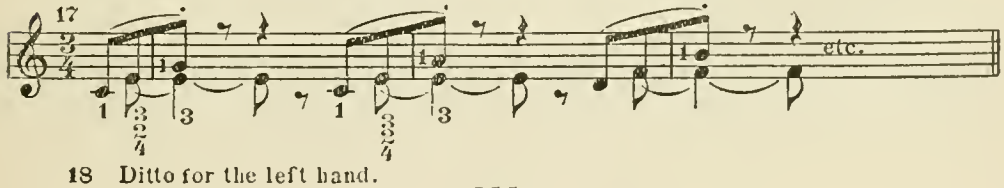
matter what fingers may be employed. Other fingerings than those indicated might be profitably studied.

It must be distinctly understood that the studies in this Section are simply illustrations of the principle and mode of developing technical studies from melodic or harmonic elements of a composition, which seem to present some technical difficulty of either a tonal or rhythmical nature. It is not expected, therefore, that the child shall go through No. 1, for instance, seriatim. The number of variations given are simply to illustrate the possibilities of even so simple a *motif*. One child may need to work out a technical problem in many more ways than another, before a perfect mastery of idea and action is attained. And certainly the student can be kept interestedly at work upon essentially the same technical idea, and for a long period if necessary, if he is constantly presenting it in some new melodic or rhythmic form.

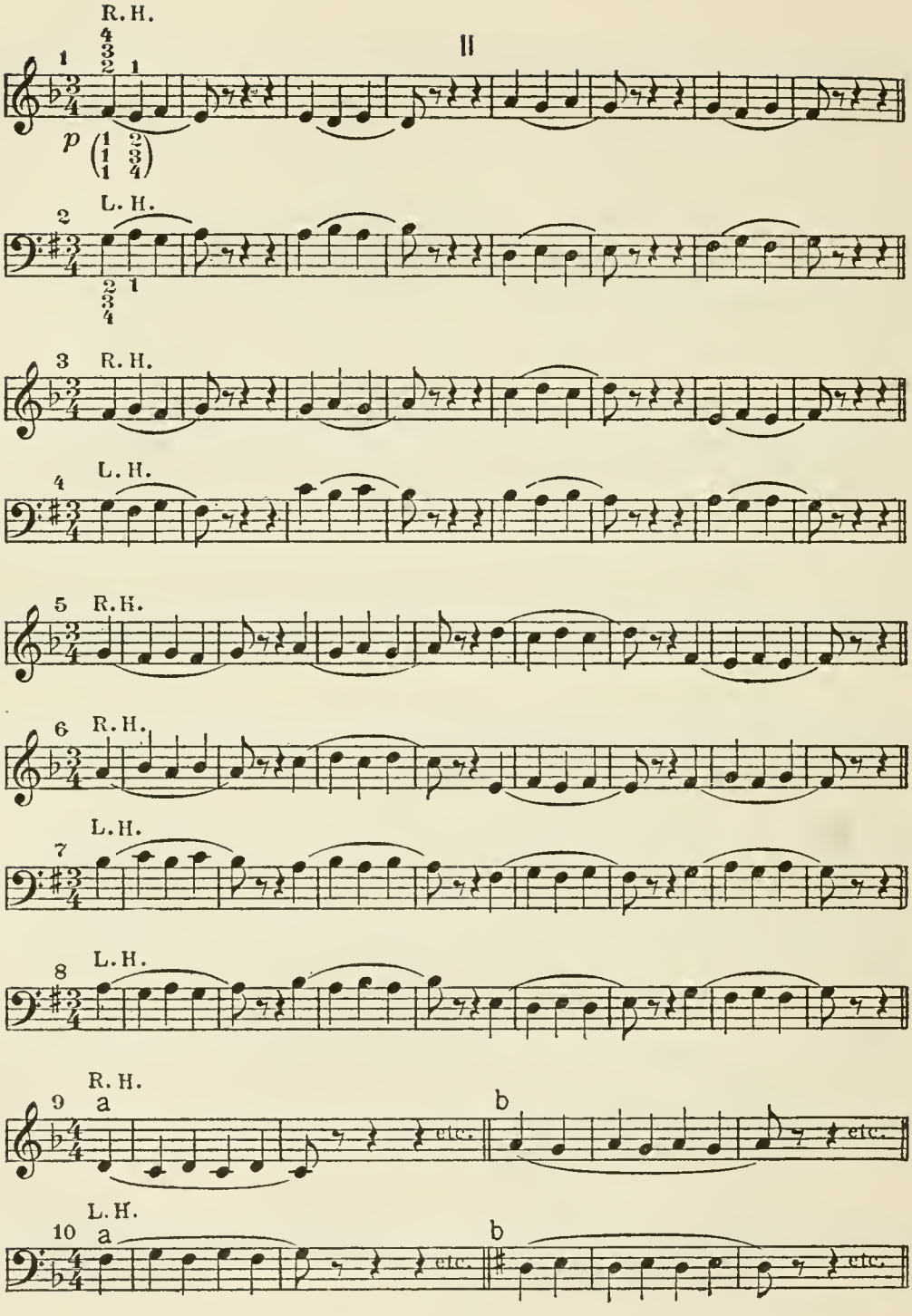

Right Hand.
L.H.
R.H.
L.H.
p
pp
ppp

14 Form similar studies for the left hand.



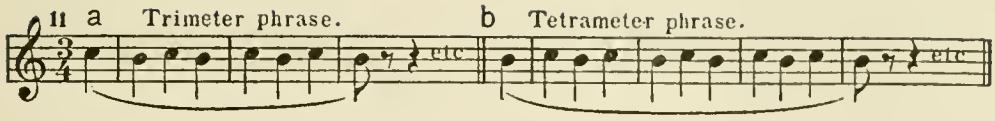
16 Form similar studies for the left hand.



18 Ditto for the left hand.

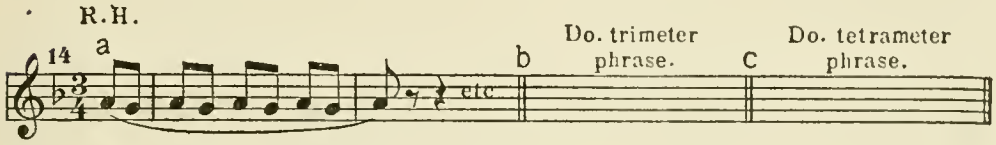

R. H.
L. H.
R. H.
L. H.
R. H.
L. H.
L. H.
R. H.
a
b
etc.
L. H.
a
b
etc.

R.H.

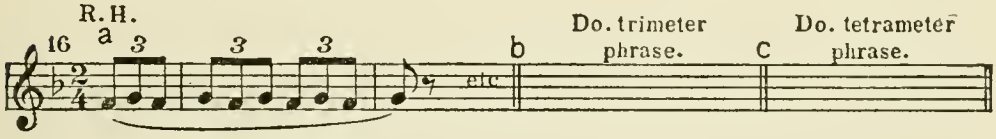


12 Adapt No.11 to the left hand.

13 Study four-pulse (4/4) measure in trimeter and tetrameter phrases, as in Nos. 11 & 12.

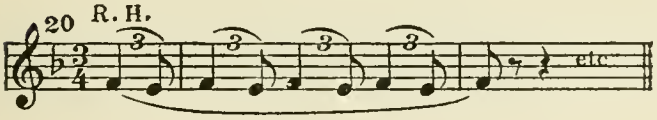


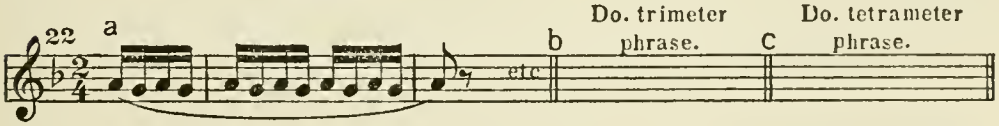
15 Same rhythms for the left hand.



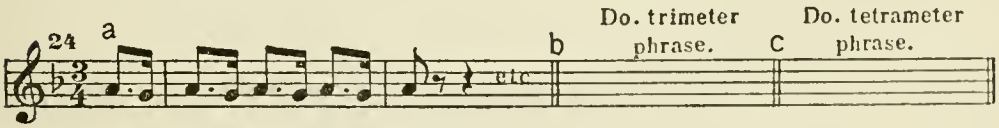
17 Do. for the left hand.

18 Do. three-pulse (3/4) measure.

19 Do. four-pulse (4/4) measure.

21 Do. for the left hand.



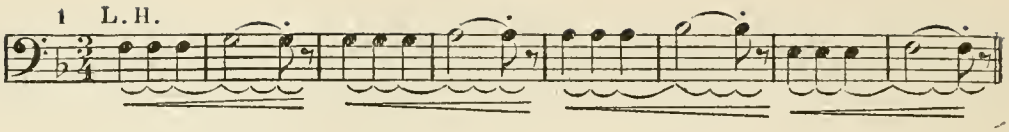
23 Do. for the left hand.



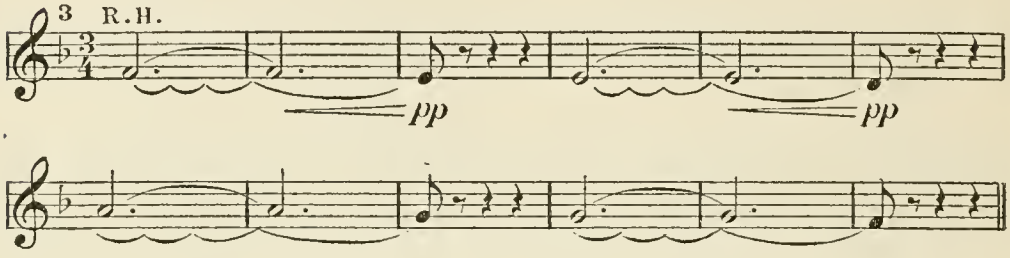
25 Do. for the left hand.

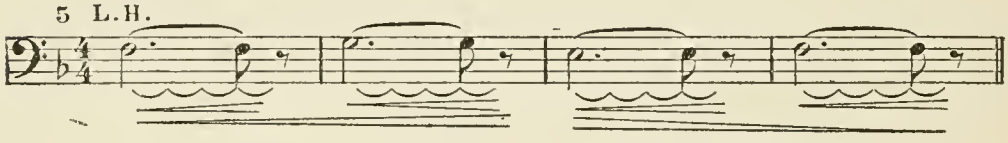
III

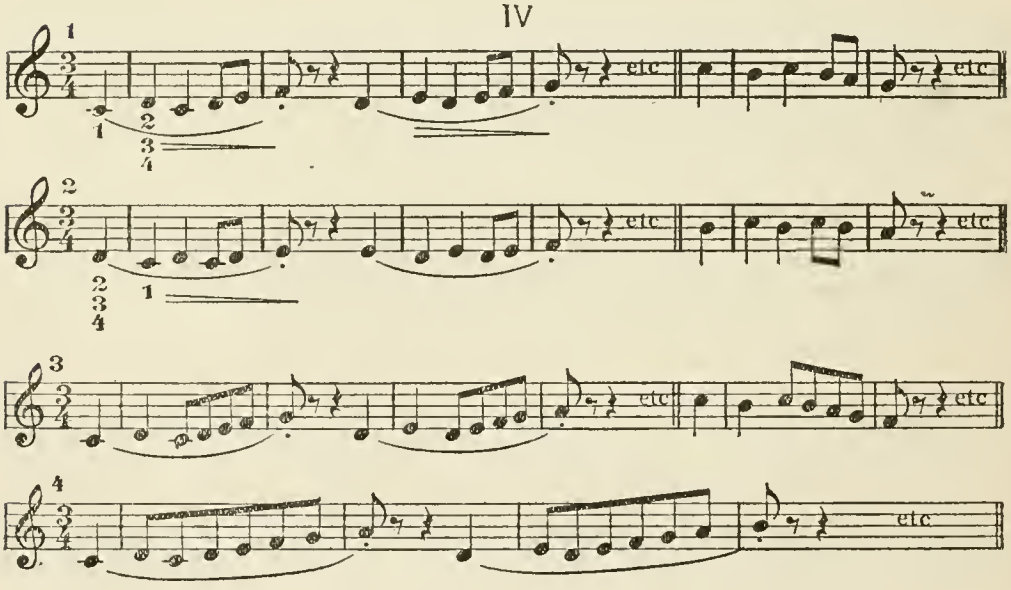
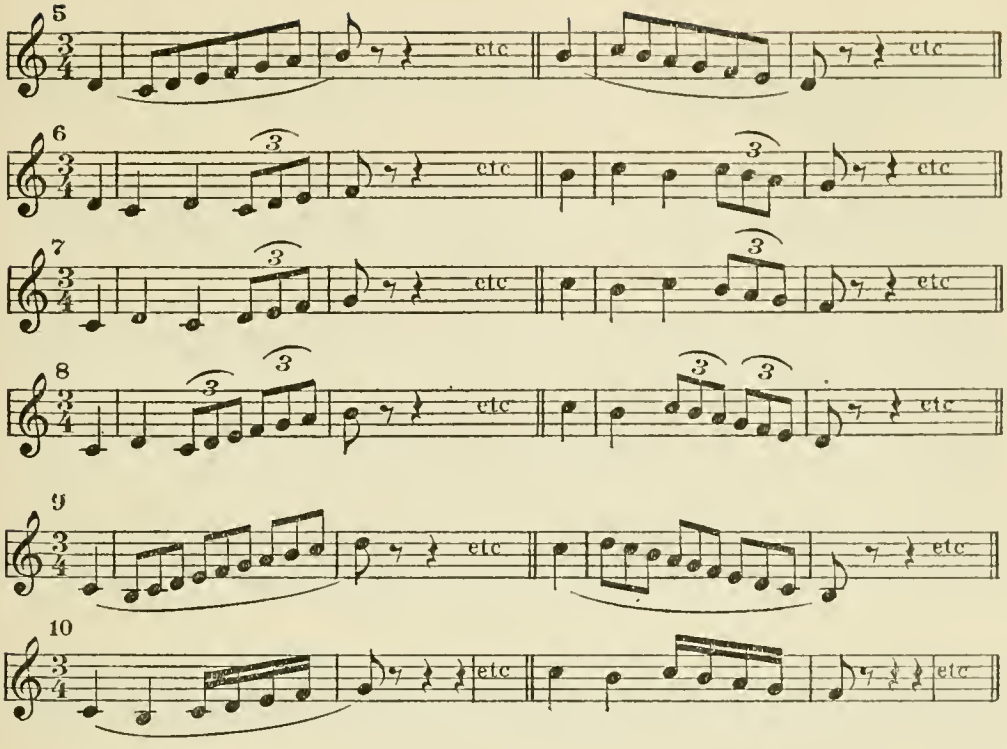
1 L.H.

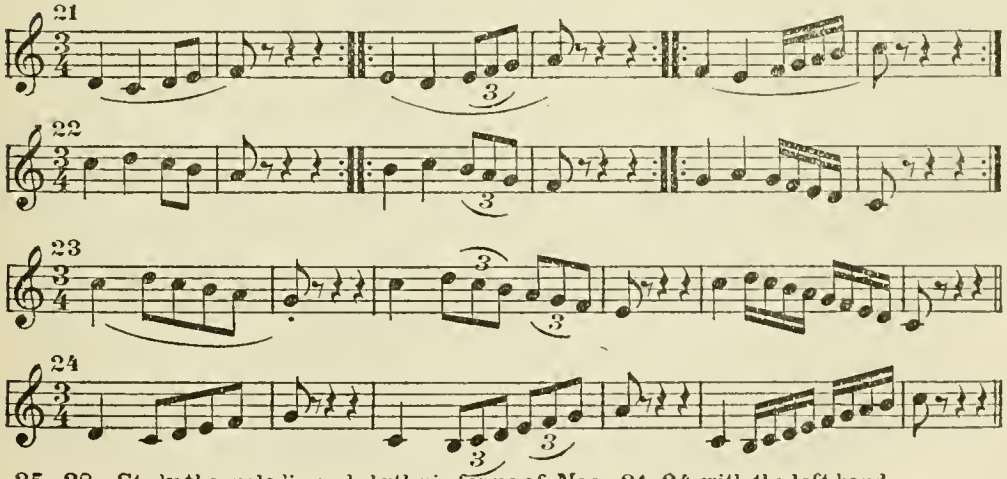


2 Do. for the right hand.

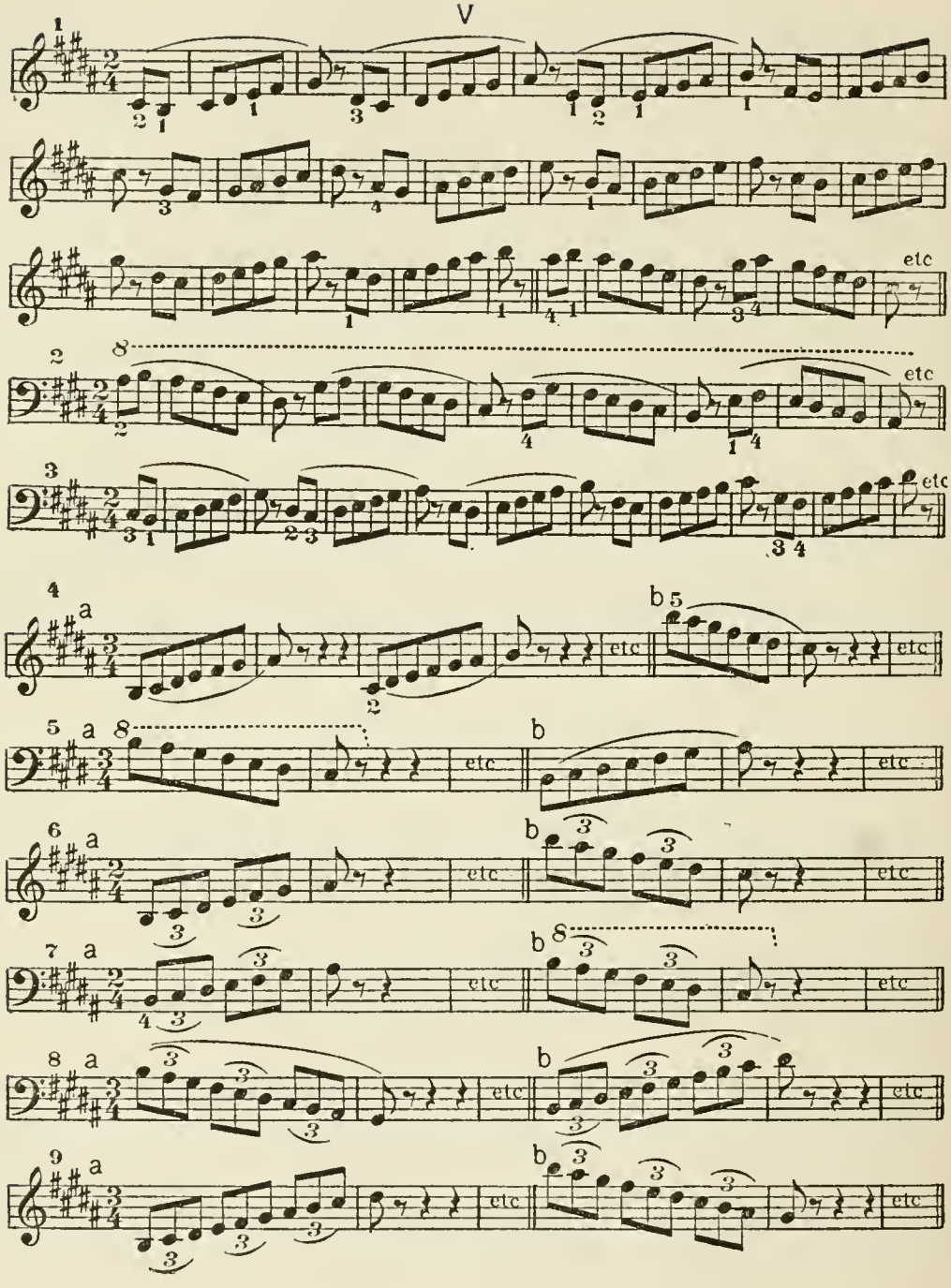
3 R.H.

4 Do. for the left hand.

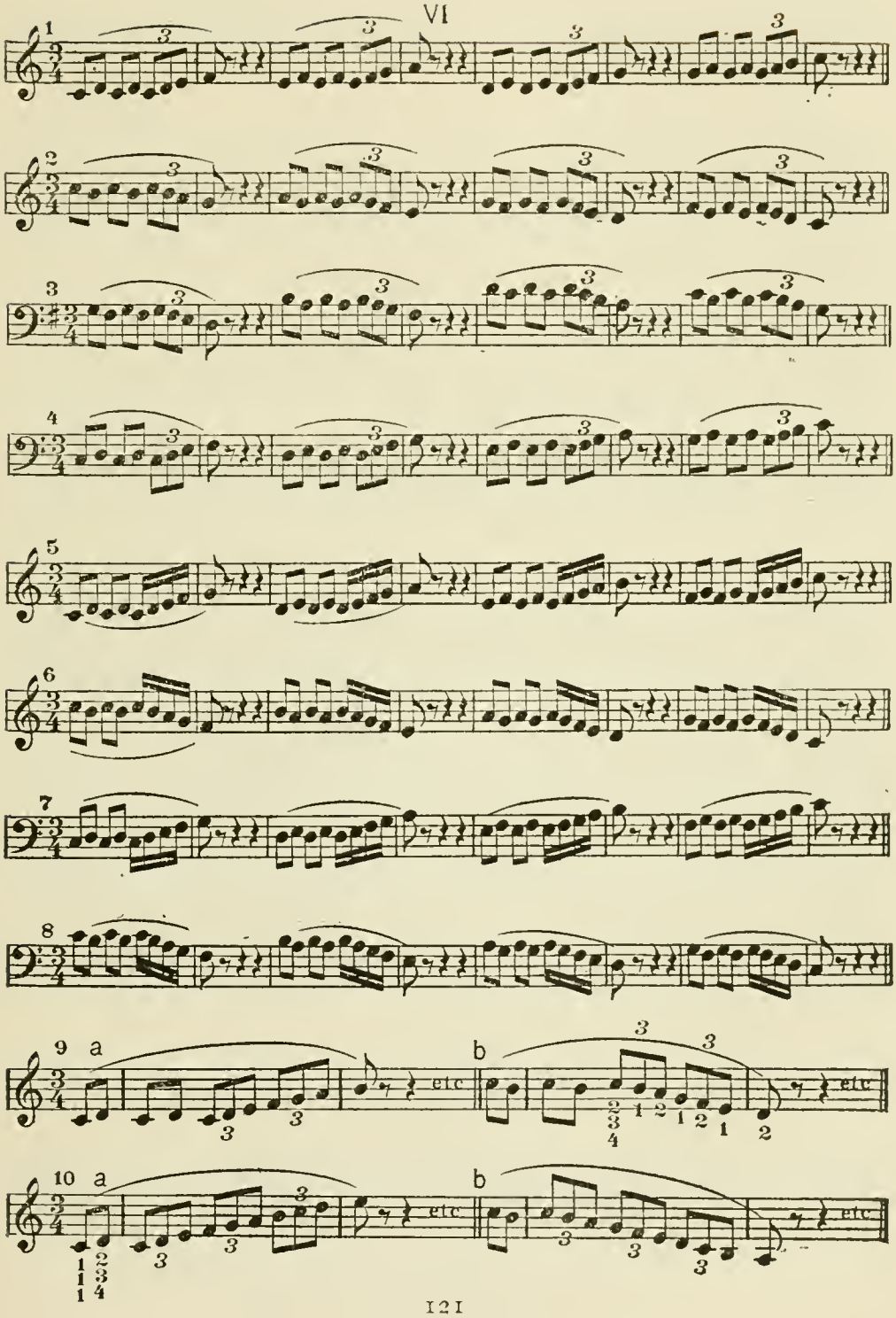
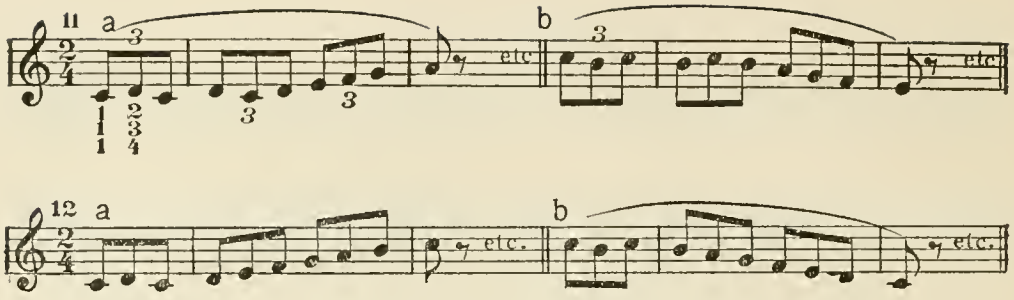
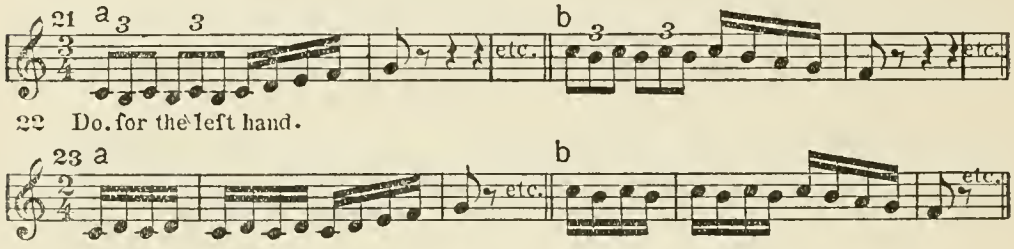
5 L.H.

6 Do. for the right hand.

IV

11 - 20 Apply the melodic and rhythmic forms of Nos. 1-10 to the left hand.



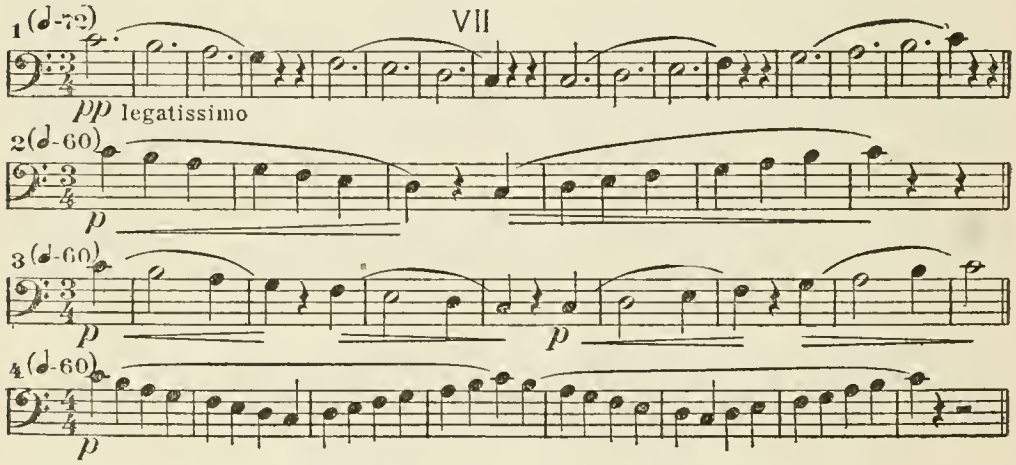
25 - 28 Study the melodic and rhythmic forms of Nos. 21-24 with the left hand.


V
etc
a
b

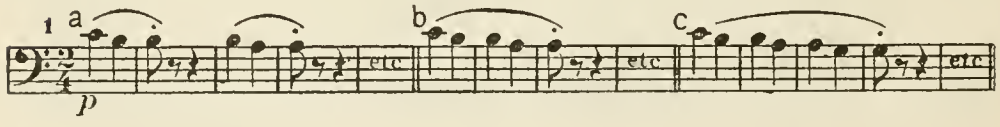
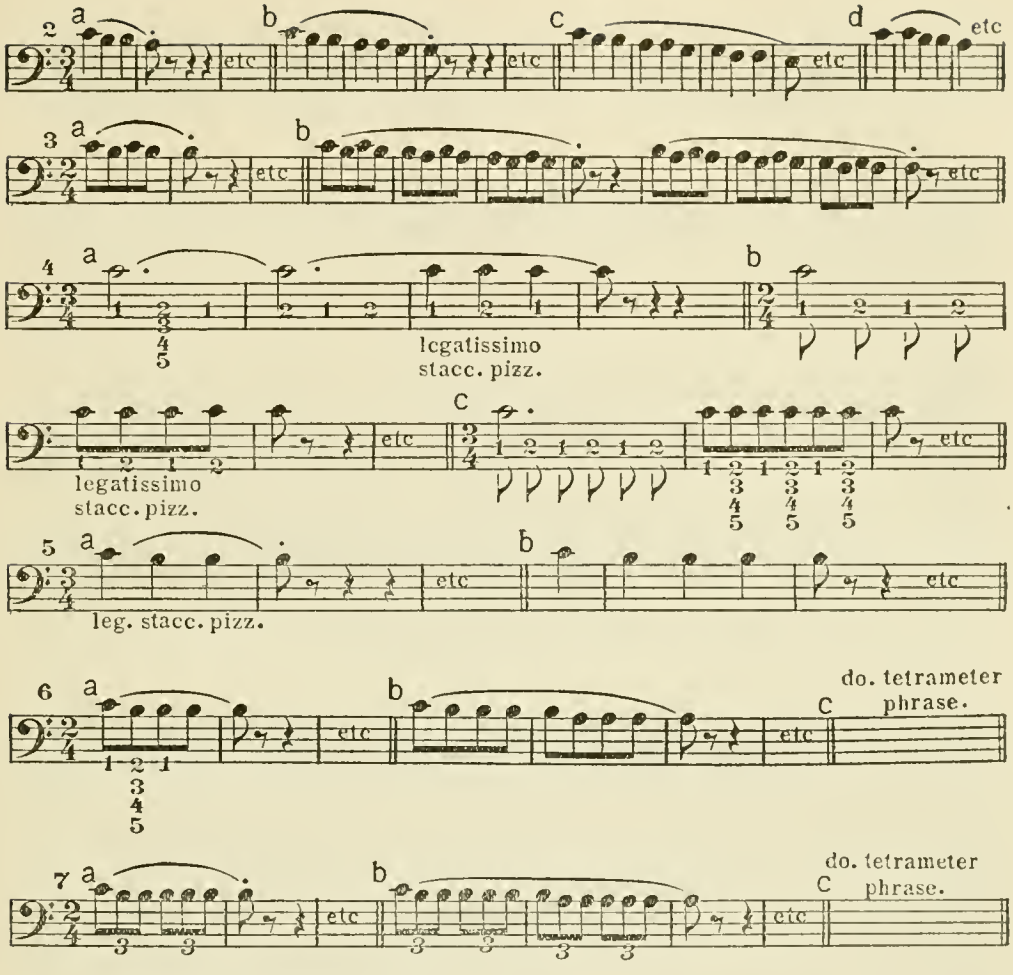

VI
1
2
3
4
5
6
7
8
9 a
b
etc
10 a
b
etc

13-20 Turn the melodic and rhythmic forms of Nos. 5-12 into left-hand studies.

22 Do. for the left hand.

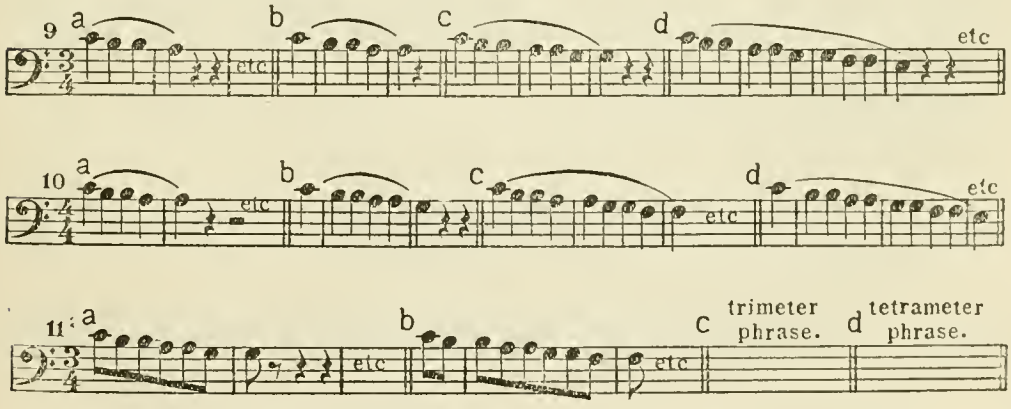
24 Do. for the left hand.

VII

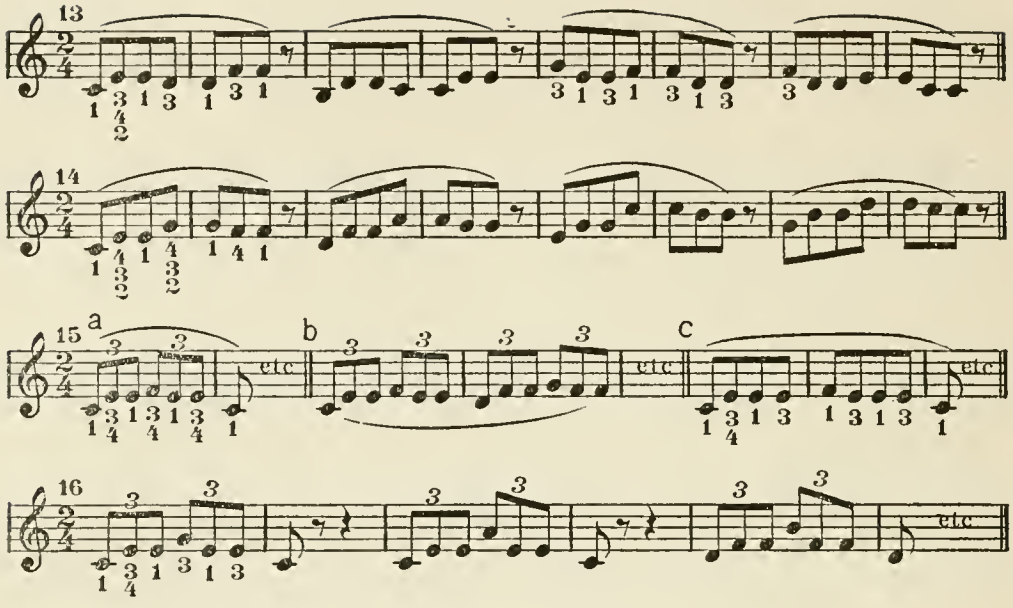


5-8 Turn Nos. 1-4 into right-hand studies.

VIII

8 Study Nos. 6-7 in three-pulse $(\frac{3}{4})$ measure.

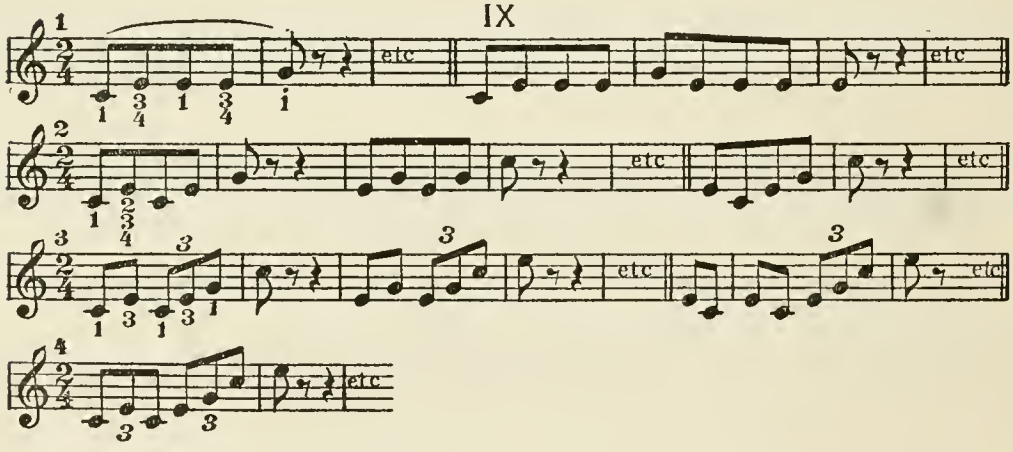


12 Turn Nos. 1-11 into right-hand studies.



17 Form studies similar to Nos. 13 - 16 for the left hand.

IX

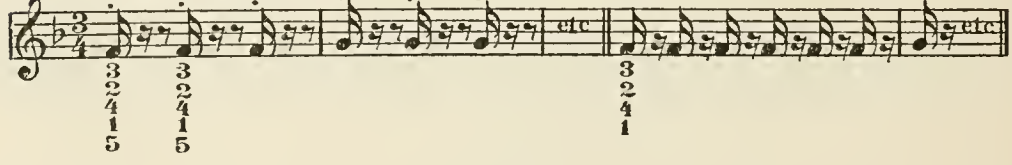


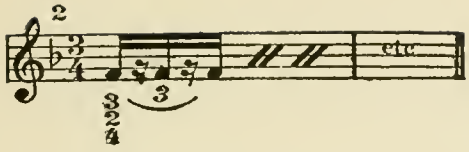
5 Study Nos. 2 - 4 in inverted form.

6 Form studies similar to Nos. 1 - 5 for the left hand.

X

1 Study stacc. and pizz.



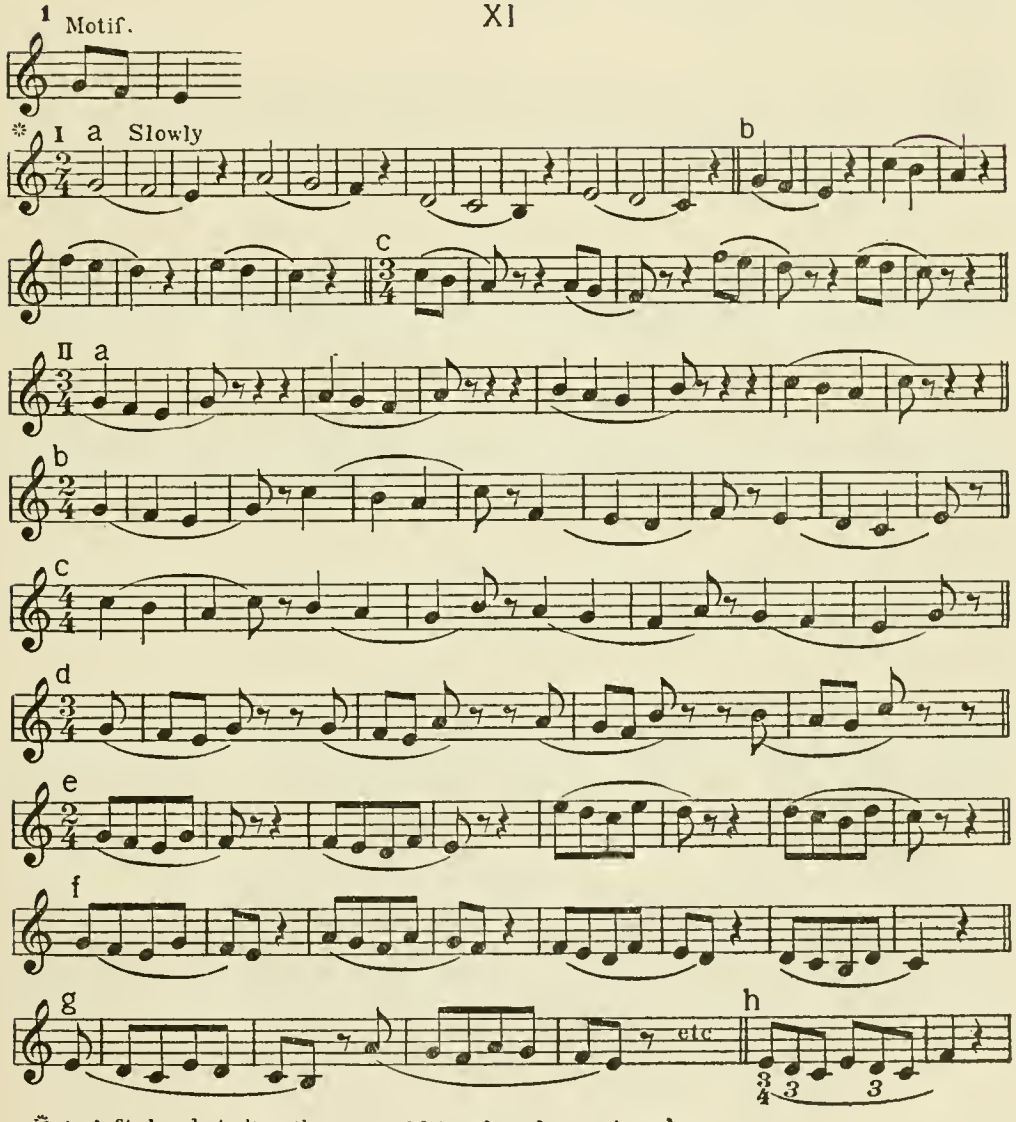


3 Do. for the left hand.

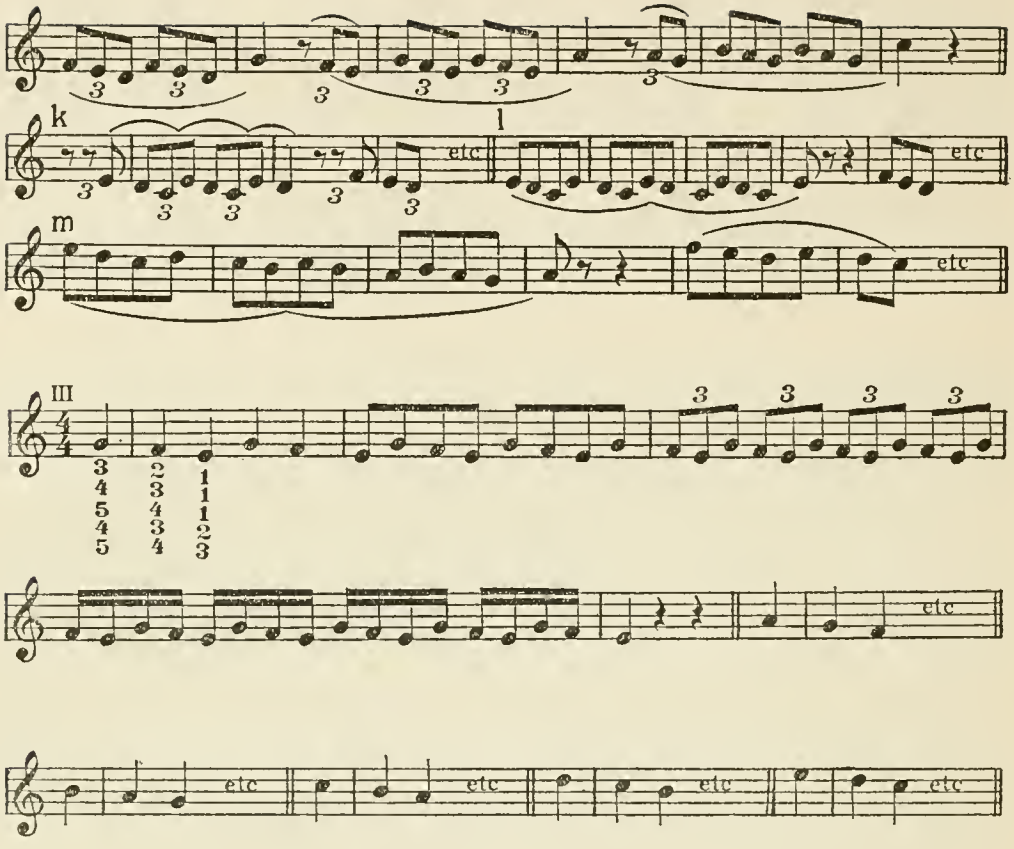
4 Form scale-figure studies.

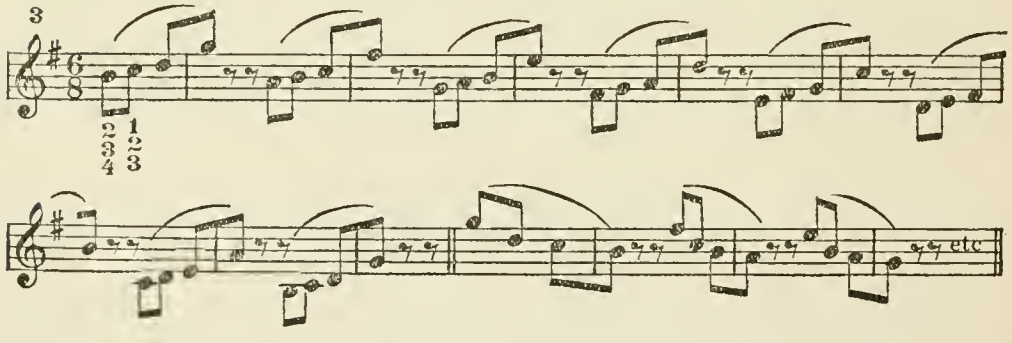
5 Study melodies that have been learned.

XI



* As left-hand studies these should be played an octave lower.



2 Invert the preceding motif and form similar studies.

Part VIII.

BIBLIOGRAPHY.

VIII.

PRELUDE.

It has already been stated that no single volume could contain sufficient material to meet the needs of all students, and that teachers are expected to be continually in quest of good material for study. The following bibliography is intended to assist teachers in search of such practical material.

As a preface to the classification of material, it may be well to summarize the objects of study.

(1) Poetic motives for song, in the form of lyric phrases, sentences, or stanzas.

(2) Songs, melodic phrases and sentences, with words, for singing with the voice or fingers.

(3) Phrases, sentences and songs, without words, for poetic interpretation, and singing with voice or fingers.

(4) Aural studies. That is, phrases and sentences for developing, through hearing, an understanding of tonality and rhythm, and their notation, so that the child may be able to see and write (the signs of) what it hears.

(5) Reading studies for the development of facility in translating signs into melodic and rhythmic conceptions, and expressing them with voice or fingers, or both.

(6) Technical motives. As explained in Part VI, the child should learn to make simple technical studies out of those parts of a melody or composition which present any seeming difficulties for either voice or fingers.

It may be well to speak again of the card system of collecting material for the child's study, whether it be for class or home study.

All songs (with or without words), all phrases, strains, etc., whether for singing with voice or fingers, for aural study, for reading, or for technical study, can be written out on slips of music paper, or on cards, and then classified and filed as in a card catalogue. A large amount and variety of material can thus be gathered, and the work of adapting the studies to the individual needs of students greatly facilitated.

I. POETIC COLLECTIONS.

The relation of poetry to the problem of music-education is most important, hence the effort to place before the teachers a short list of valuable works from which to cull poetic material.

There are four important points to be kept clearly in mind, which have direct and indirect bearing upon the problem of music study and expression, and which serve as bases for the selection of material.

(1) The first step in music-education, the poetic initiative to song, as sketched in the *Outline*, may not be appreciated at its full value for some time, but sooner or later the vital necessity for conceptive, rather than perceptive or imitative, processes will be clearly recognized. And with that recognition, the relation of poetic motives to the initiative to music conception will be necessarily discerned.

The first function of the poetic collections mentioned below is to furnish poetic motives for song. It may seem a simple matter to find such motives, but when we remember that much that is truly poetic in poetry is not musically poetic, either in rhythm, in spirit, or in imagery, then it becomes necessary to have a large and varied field in which to find the flowers of poetic thought from which to distil the perfume of poetic song. And the difficulty of finding appropriate material is enhanced by the widely differing mental qualities, interests and experiences of the individual students.

In general it will be found that it is the merely verbal rhythm, the lower rhythmic element of poetry, which appeals most strongly to the average student, and hence the choice of poetic phrases with a strongly marked verbal rhythm will be necessary. This, however, need not and should not, exclude the higher and more important rhythms of idea and of character.

On the side of poetic thought, sentiment and imagery, the child's mental tendencies, interests and qualities must furnish the bases for the choice of motives for song.

(2) The effort to awaken, through poetic thought and language, music conception, as something quite distinct from the mere singing or playing of tones, results in the second important object—the recognition of music as the child of mind and *heart*, intelligence and affections; the perception that pure music is, in itself, not merely poetic, but is, in fact, the very essence and heart of poetry.

How often the effort at poetic interpretation will illumine a bit of melody that seems of no value, or at most very commonplace, especially if it be secondary in its relation to the whole.

And this poetic quality reaches farther than into the spirit of the music; it permeates the essential elements of form. In essence, rhythmic form in poetry and music is one, especially in the higher rhythms. The architectonic form of music is also almost equally one with the primitive structure of poetry. And still further, this oneness extends into and includes the vital and real form arising from the artistic treatment of the plastic element of tone and rhythm, so that

> " * * music and sweet poetry agree,
> As they must needs, the sister and the brother."

(3) Conversely, the study of the musical elements of poetry, arising from the effort to bring the verbal incidents into artistic relation, awakens a new understanding of poetry,—the recognition that in all pure poetry, melody and rhythm, yes, *and harmony*, are the vital elements, and must be truly discerned and *conceived*, in order to voice the essential form of poetry in spoken word or melody.

This study has a further educational value in its effect upon the every-day reading of the child, developing clearness and *unity* of thought, and a more distinct, a clearer intonation and articulation.

(4) The fourth object to be obtained in this linking of poetry to the development of music-conception and expression, is the awakening of an interest in poetry as a mode of art, and a love for the vast field of ideal thought it opens.

Only collections of poetry for, or adapted to, children are mentioned, but many phrases, couplets, etc., may, of course, be found in the writings of all lyric poets.

It is also taken for granted that Eugene Field and Robert Louis Stevenson are universally known as the children's poets *par excellence*, hence these names do not appear in the following bibliography. But it may not be so widely known that Frank Dempster Sherman has written some of the sweetest, purest and most ideal poems for the child and the child-like. And it may have passed out of the thought of some that Lucy Larcom also sought to lift up, through poetic forms, the child and the child-like into the spiritually ideal realms of thought.

Brown, Abbie Farwell. A POCKETFUL OF POSIES. Illustrated. (Houghton, Mifflin & Co.)

A clever work; in the style of Field and Stevenson.

Bellamy and Goodwin. OPEN SESAME! Poetry and prose for school days. Illus. (Ginn & Co.)

Vol. I is adapted for children from four to twelve, and Vol. II, from ten to fourteen years of age. It is a well-chosen collection gathered from wide sources and includes a few translations from German and French authors.

Cary, Alice and Phoebe. BALLADS FOR LITTLE FOLK. (Houghton, Mifflin & Co.)

"Alice and Phoebe Cary were born in a farm-house in the west; amid bees, birds and butterflies, flowers and cattle," and their poems sing of such well-loved friends.

Eloit, Samuel. POETRY FOR CHILDREN. Illus. (Houghton, Mifflin & Co.)

A collectiou by a practical teacher.

Foster and Williams. SELECTIONS FOR MEMORIZING. (Ginn & Co.)

A well-chosen collection.

Larcom, Lucy. CHILDHOOD SONGS. Illus. (Houghton, Mifflin & Co.)

Full of motives for song, besides poems worth knowing.

Palgrave, F. T. THE CHILDREN'S TREASURY OF ENGLISH SONG. Selected and arranged with notes. (Macmillan Co.)

"This selection is planned for children between nine or ten, and fifteen or sixteen years of age. * * * The Editor's wish has been to collect all songs, narratives, descriptions, or reflective pieces of a lyrical quality."

Sherman, Frank Dempster. LITTLE-FOLK LYRICS. Illus. (Houghton, Mifflin & Co.)

The following from the Preface to "The Little Readers" will give the flavor of these pure, *songful* lyrics.

When I was young, and long before
The Muse came tapping at my door,
* * * * * *
I begged my mother to write
The Tales of *Once-upon-a-Time.*
And these same songs she sang to me
Still murmur in my memory.
For me she made the world anew,—
A jewel of each drop of dew;

The autumn leaves of golden tint
Were coins come freshly from the mint;
The birds were poets all, who sang;
The flowers were bells the fairies rang.

Thaxter, Celia. SONGS AND POEMS FOR CHILDREN. (Houghton, Mifflin & Co.)

Wheeler, William A. MOTHER GOOSE MELODIES. Illus. (Houghton, Mifflin & Co.)

Valuable for its annotations, and contains a few melodies.

Welsh, Charles. A BOOK OF NURSERY RHYMES. (Mother Goose Melodies). Illus. (D. C. Heath & Co.)

This "collection of the best known and most popular of these old-time favorites" is based upon an attempt "to group them in a natural and logical order."

Whittier, John Greenleaf. CHILD LIFE. Illus. (Houghton, Mifflin & Co.)

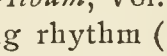
In the Preface Whittier says that it occurred to him that "a selection [of children's poems] might be made combining simplicity with a certain degree of literary excellence, without on the one hand descending to silliness, or on the other rising above the average comprehension of childhood. * * * Our English tongue is peculiarly rich in the lore of home and fireside; and the editor has availed himself of selections from the folksongs and ballads of continental Europe. * * * He has endeavored * * * to find expression for the reverence, love, and grateful trust, so natural and beautiful in those whom the Divine Teacher held up as examples to His disciples: 'Of such is the kingdom of Heaven.' The deep significance of His language is confirmed by the spiritual experience of all ages—

'The paths that lead us to God's throne
Are worn by children's feet.'"

II. FOLKSONGS AND CHILDREN'S SONGS.

It may seem wide of the mark to give so much space to the bibliography of the folksong in a work designed for teachers, the larger number of whom are supposedly dealing with the relation of music to the pianoforte; but if the *Outline* is understood, it will be plain not only why there should be presented any bibliography of folksongs and children's songs at all, but also why it should receive the lion's share of attention.

The folksong is the real heart of song, and covers the widest realm of the simplest and deepest thought, poetically and musically. In its purely musical aspect it is rich in melodic thought, presenting a vast variety of forms of melodic progression, and hence, the widest melodic exploitation of tonality. Because of this, it lends itself to the presentation not only of the simplest, but the deepest and richest harmonic conceptions, as is abundantly illustrated by such writers as Beethoven and Brahms. It is also richly varied in its presentation of the lower and higher forms of rhythm. To what better source, then, can we go for sound educational material for songs; for melodies or melodic phrases for inciting to poetic utterance and interpretation; for phrases for the aural study and writing of melody and rhythm; for reading; for development of poetical, musical and musicianly singing (expression) with voice, or fingers? In short, whence can we derive better material for the development of music-conception and expression?

In very many cases only a simple phrase, a strain, or a couplet may be found practical for the specific purpose in mind. For instance, the first strain (a couplet of phrases) of No. 27 in the Rebbeling *Folksong Album*, Vol. I, is all that could be practically used, and with its stirring rhythm () and virile melodic progression, it might prove especially attractive to an active boy, and at the same time furnish a good study in the especial pulse-rhythm ( ) it presents.

Such bits of melody could be sung with translations of the words, or serve most admirably as motives for poetic interpretation.

What has just been said concerning phrases, etc., from the folksongs, applies equally to the children's songs. For example, in Elliott's *Mother Goose Melodies*, the first phrase of *Baa Baa Black Sheep* is a serviceable rhythmic and hand study. The last phrase of *Pussy Cat*,

and the first phrase of *The Child and the Star* are practical scale studies to be divided between the hands. The first sentence of *Ride a Cock Horse* brings out the simple harmonic groupings of *d–m–s* (I), *f–l–d* (IV), and *s–t–r* (V), and at the same time is a good rhythmic study, and a practical melody for dividing between the hands.

In all cases where translations are given, teachers will need to exercise great judgment, for the adaptations, poetically and rhythmically, are in many cases very poor, not to say positively bad. In the Abt collection, for instance, Nos. 10, 12 and 25 are specimens of the most wretched rhythmic *mésalliance* between music and poetry.

In the various collections teachers will find a goodly variety of accompaniments from which to choose. In some cases the accompaniments serve equally well, whether the melodies be sung with voice or with fingers. In the majority of cases, however, the melody must be played an octave higher.

Abt, Franz. THIRTY GERMAN CHILDREN'S SONGS. (Litolff, No. 3099).

In Nos. 2, 4, 7, 11, 19, 24, the sentiments and the adaptation of the words to the music are on the whole fairly good. No. 29 is a good specimen of the Swiss Yodle song, of interest to boys, but the words are poorly adapted to the rhythmic swing of the melody, and new words would need to be found or originated; a good study, therefore, in poetic interpretation. No. 30 is also a good motive for poetic adaptation.

BABY'S OPERA, THE. Illustrated by Walter Crane. (Frederick Warren & Co.)

"A book of old rhymes with new dresses by Walter Crane, the music by the earliest Masters."

Barrett, W. A. STANDARD ENGLISH SONGS. Edited, revised, and words partly rewritten. (Augener & Co., No. 8830.)

The accompaniments are arranged or written by such men as Stainer, Caldicott, Barnby and others. A standard anthology of English song of the 18th and 19th centuries.

Brahms, Johannes. DEUTSCHE VOLKSLIEDER. English translation by Alb. B. Bach. Six Books. (N. Simrock.)

Than Brahms, no composer has entered more deeply into the heart of the simple folksong, or so loved to unfold its hidden harmonic and rhythmic beauties.

The study of this rare collection would in itself be a liberal education in rhythm (in its broader, deeper and higher signification), harmony and melody. Many choice phrases, strains and sentences will be found available for the different aspects of the children's work.

Cole, Rossetter G. EIGHT CHILDREN'S SONGS. (Novello, Ewer & Co.)
A set of really characteristic songs, full of life and humor. Some of the poems by Elsie Cooley are worthy of Field or Stevenson.

Davis, Katherine Wallace. CRADLE SONGS OF MANY NATIONS. (Clayton F. Summy Co.)
An interesting collection.

Elliott, J. W. MOTHER GOOSE MELODIES. (McLaughlin Bros., N. Y.)
This is too well known to need comment. In the preface it is stated that "especial care has been taken to keep the songs strictly within the capacity of children's execution and the compass of children's voices."

Erk, Ludwig. JUGEND-ALBUM. (Peters Ed. No. 983.)
A well selected collection of folksongs for children of the ages of five to fifteen.

———— DEUTSCHER LIEDERSCHATZ. A collection of the best folk-, fatherland-, soldier-, hunter-, and student-songs; the text revised and in accord with original sources. Bks. I–III. (Peters Ed. No. 395 a, b, c.)
The most exhaustive anthology of Teutonic folksongs of all characters, and should therefore be studied by every teacher of *music*.

Fisher, W. A. POSIES FROM A CHILD'S GARDEN OF VERSE. Set to music. (Oliver Ditson Co.)
As a whole this group of songs is too old for this grade, even though they are cast in rather a popular mould. The *Marching Song* and *Time to Rise* are characteristic and available. A part of *Foreign Children* might also be used.

Frothingham, Mary Frances. DICTATION STUDIES IN MELODY AND HARMONY FOR CHILDREN. (Clayton F. Summy Co.)
Material for aural study and writing.

Gaynor, Jessie L. SONGS OF THE CHILD WORLD. (John Church Co.)
A popular collection of songs, especially for kindergarten children.

———— SONGS AND SCISSORS. (Clayton F. Summy Co.)
Little Green Frog, *The Minuet*, *The Wind*, *The Chrysanthemum Show*, *The Fairies*, *The Train*, are perhaps the best numbers.

———— SONGS TO LITTLE FOLKS. (Clayton F. Summy Co.)

Germer, Heinrich. Op. 34. KLÄNGE AUS DER JUGENDZEIT. (Hug & Co.) Two Books.
A collection of folksongs for pianoforte students. A very valuable work. The accompaniments are comparatively simple.

Gilchrist, W. W. SONGS FOR THE CHILDREN. (Theodore Presser.)
Musicianly songs, but perhaps a trifle too old for earlier stages of work. Many good phrases and sentences can be culled for various uses.

Gill, W. H. Manx National Songs. (Boosey & Co.)

A collection of the folksongs of the Isle of Man, with "English words selected from the MS. collection of Deemster Gill, Dr. Clague, and W. H. Gill." An interesting paper on Manx music prefaces the collection.

Grant-Schaefer, G. A. Seven Little Songs. (Clayton F. Summy Co.)

Especially to be noted is the *Cuck-Coo Clock*.

Hatton, J. L. The Songs of England. 3 Vols. (Boosey & Co.)

"A collection of two hundred and seventy-four English melodies, including the most popular traditional ditties, and the principal songs and ballads of the last three centuries." Accompaniments by J. L. Hatton and Eaton Faning.

This is a very exhaustive anthology of England's rich contribution to popular song.

Heale, H. Songs for the Young. Set I. (Augener & Co., No. 8931.)

Selections from Abt, Reinecke, Schumann, Taubert, etc. The English text is by H. Heale, and in faithfulness to the original poetic conceptions, and in rhythmical adaptation to the music, it is the best the writer has thus far seen. Set II is a collection of two-part songs.

Herman, L. H. Cradle Songs of Many Nations. (Dodd, Mead & Co.)

A very well-selected collection of cradle songs. The harmonic settings are good. The edition seen by the writer is very poorly printed as to the music texts, and teachers must be careful to correct the seeming errancy of the harmony.

Hill, Mildred J. Songs of Nature and Child Life. (Clayton F. Summy Co.)

The songs and accompaniments are simple and have been found practical and interesting for kindergarten children.

———— Song Stories for the Kindergarten. (Clayton F. Summy Co.)

Hullah, John. English Songs. By composers chiefly of the 17th and 18th centuries. (Augener & Co., No. 8844.)

A valuable collection so far as the music is concerned, but much of the poetry should be discarded.

Jenks and Rust. Song Echoes from Child Land. (Oliver Ditson Co.)

Not many songs available, but very valuable as a repository of poetic motives [illegible] noted in the song *Bye, Baby Bye*.

Knowlton, Fanny Snow. Nature Songs for Children. (Milton Bradley Co.)

A collection of very interesting, musicianly songs. Their spontaneity is no doubt due in part to the fact that a mother-heart wrote them. The characteristic element lies mainly in the accompaniments, which in many cases are quite realistic in their descriptive nature.

Boosey

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songs.

Cole, Rossetter G. EIGHT CHILDREN'S SONGS. (Novello, Ewer & Co.)
A set of really characteristic songs, full of life and humor. Some of the poems by Elsie Cooley are worthy of Field or Stevenson.

Davis, Katherine Wallace. CRADLE SONGS OF MANY NATIONS. (Clayton F. Summy Co.)
An interesting collection.

Elliott, J. W. MOTHER GOOSE MELODIES. (McLaughlin Bros., N. Y.)
This is too well known to need comment. In the preface it is stated that "especial care has been taken to keep the songs strictly within the capacity of children's execution and the compass of children's voices."

Erk, Ludwig. JUGEND-ALBUM. (Peters Ed. No. 983.)
A well selected collection of folksongs for children of the ages of five to fifteen.

———— DEUTSCHER LIEDERSCHATZ. A collection of the best folk-, fatherland-, soldier-, hunter-, and student-songs; the text revised and in accord with original sources. Bks. I–III. (Peters Ed. No. 395 a, b, c.)
The most exhaustive anthology of Teutonic folksongs of all characters, and should therefore be studied by every teacher of *music*.

Fisher, W. A. POSIES FROM A CHILD'S GARDEN OF VERSE. Set to music. (Oliver Ditson Co.)
As a whole this group of songs is too old for this grade, even though they are cast in rather a popular mould. The *Marching Song* and *Time to Rise* are characteristic and available. A part of *Foreign Children* might also be used.

Frothingham, Mary Frances. DICTATION STUDIES IN MELODY AND HARMONY FOR CHILDREN. (Clayton F. Summy Co.)
Material for aural study and writing.

Gaynor, Jessie L. SONGS OF THE CHILD WORLD. (John Church Co.)
A popular collection of songs, especially for kindergarten children.

———— SONGS AND SCISSORS. (Clayton F. Summy Co.)
Little Green Frog, *The Minuet*, *The Wind*, *The Chrysanthemum Show*, *The Fairies*, *The Train*, are perhaps the best numbers.

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Jenks and Rust. Song Echoes from Child Land. (Oliver Ditson Co.)

Not many songs available, but very valuable as a repository of poetic motives for original songs. Especially to be noted is the song, *Bye, Baby, Bye.*

Kappey, J. A. The Songs of Scandinavia and Northern Europe. (Boosey & Co.)

National and popular songs of Russia, Poland, Lithuania, Finland, Sweden, Norway, Denmark and Holland.

Lange, O. H. One Hundred Foreign Folksongs. (Peters, No. 2258.)

This contains quite a collection of French, Russian, English and Welsh songs. No English words except for English songs.

Merck, Friederike. UNSER LIEDERBUCH. Two Books. (B. Schott's Söhne). Illustrated.

Well arranged selections.

Moffat, Alfred. THE MINSTRELSY OF SCOTLAND. (Augener & Co., No. 8930.)

Two hundred Scottish songs adapted to their traditional airs, arranged with pianoforte accompaniment, and supplemented with historical notes.

This should be in the library of every teacher.

Neidlinger, W. H. SMALL SONGS FOR SMALL SINGERS. Illustrated. (G. Schirmer.)

NURSERY RHYMES. (Augener & Co., No. 8886.)

This is said to be a collection of Brahms' songs dedicated to Robert Schumann's children. The well-known *Little Dust Man* is among the number. The *Sleeping Beauty*, *The Nightingale*, and *The Lost Chicken* are available, though somewhat older in character than the songs for this grade. The melody of No. 9 is a splendid study, but the words are very bad.

Osgood, Margaret. ROUNDS, CAROLS AND SONGS. (Oliver Ditson Co.)

This is a most valuable collection. The poetic thought is, as a whole, healthy, and in most cases the translations are rhythmically wedded to the melodies. The music is mainly from the "volkslieder" literature. The accompaniments are simple, musical and characteristic.

Paulson, Emilie. HOLIDAY SONGS. (Milton Bradley Co.)

Music by various composers

Rebbeling, Louis. VOLKSLIEDER ALBUM. (Litolff Edition, No. 443 a. b.)

Parts of quite a number of the melodies in Vol. I may be of service as songs for poetic interpretation, bringing out various rhythms and melodic progressions. In both books may be found many motives or phrases for writing.

Reimann, Heinrich. DAS DEUTSCHE LIED. A selection of German songs of the XIVth–XIXth centuries. Four Books. (N. Simrock).

An exceedingly rich mine of beautiful melody, with which every teacher of *music* should be familiar.

———— DAS DEUTSCHE GEISTLICHE LIED from the oldest to modern times. Six Books. (N. Simrock.)

Another of Reimann's *invaluable* collections of gems of song;—songs that belong to all humanity, notwithstanding they bear the seemingly limited title of "German."

———— THE INTERNATIONAL FOLKSONG BOOK. Three Books. (N. Simrock.)

Reimann's work is not only musicianly in the treatment of accompaniments, but he enters into, and interprets, the poetic thought.

Reinecke, Carl. UNSERE LIEBLINGE. Four Books. (Breitkopf & Härtel. Nos. 1012, 1013, 1014, 1015.)

A very rich collection of folksongs and melodies from popular and operatic sources, with simple but musical accompaniments.

———— FIFTY CHILDREN'S SONGS. (G. Schirmer.)

This is the well-known selection from the children's songs. The translations are not always of the best, either in mode of expression or rhythmic adaptation, but, as a whole, they are the best so far published.

———— JUNGBRUNNEN. (Breitkopf & Härtel, No. 1039.)

A collection of children's songs by various composers. It also includes a few folksongs. Accompaniments are simple but musical, as Reinecke's work usually is. German words only, but the songs are just as available for melodic singing, and they can also serve for motives for poetic interpretation.

Richards, Brinley. THE SONGS OF WALES. (Boosey & Co.)

A collection of national songs with English words by Sir Walter Scott. Mrs. Hemans, John Oxenford, Walter Maynard, etc.

Schumann, Rob. SONGS FOR CHILDREN. Op. 79. (Augener, No. 8924.)

Too mature for most children, but should be known by the teachers.

Silcher, F. SONGS FOR THE YOUNG. In two and three parts. (Augener, No. 8932.)

The subjects of thought are sweet, pure and wholesome; the music simple

Smith, Eleanor. SONG PICTURES. (Clayton F. Summy Co.)

A group of truly musicianly and interesting songs of a somewhat mature nature, and perhaps better adapted to the needs of older children.

Smith, Gerrit. SONG VIGNETTES. Twenty-five little songs. Op. 12. (G. Schirmer.)

Since the publication of Reinecke's fifty children's songs, there has no book appeared from the pen of any one writer which contains so many real gems of song. Variety, strength, and beauty of melody, characteristic and musical accompaniments, and in the main simple, healthy poetry on subjects adapted to the child-thought, belong to the songs of this collection. Mainly adapted to older children.

Tomlins, W. L. CHILDREN'S SOUVENIR SONG BOOK. (Novello, Ewer & Co.)

A collection of songs by American and English writers. Most of them are too old for our present purpose, but some may be found available. For instance, *Boat Song*, by Faning, is a good one for boys. *Rock-a-bye*, by Seeboeck, is also to be noted.

Tufts, John W. CHILD LIFE IN SONG. (Silver, Burdett & Co.)

A valuable collection of simple, but musical and musicianly children's songs.

Wekerlin, J. B. CHANSONS DE FRANCE for little people. (Plon-Nourritt et Cie, Paris.)

But one or two songs in this book are found in Widor's collection. The accompaniments are simple, but in many cases characteristic, and involve simple chromatic harmonies.

———— Twelve Old French Songs. (G. Schirmer, Jr., Boston.)

Englished by George L. Osgood. This is mentioned, not because the words are adapted to the child-thought, but simply for the music.

Widor, Ch. M. Vieilles Chansons for little people. Illustrated by Mouvel. (Plon-Nourritt et Cie, Paris.)

A collection of French folksongs for children. The peculiar flavor of these French songs not only appeals to the child musically, but the songs are educational in that they present tonality and rhythm in an idiom entirely individual and unique. The accompaniments are very simple and involve almost wholly the primary diatonic harmonies.

III. SCHOOL MUSIC.

While the various books in the following list will furnish many short songs of real value, the main use of the majority will be to furnish material for writing and reading, especially in the earliest stages.

The Modern Music Series is an exception in the matter of songs, since they are the essential content of all the volumes in that series.

What has been said in regard to false rhythmic and poetic adaptations to melody in the case of the folksong and child-song collections, is equally applicable here. As a very extreme illustration of the most absurd rhythmic relations between melody and poetry, take the song by Brahms, as given in the Primer of the Modern Music Series. In such a case as this the words should be discarded and the melody used as a motive for poetic setting and interpretation.

EDUCATIONAL MUSIC COURSE, by Mason, McLaughlin, Veazie, Gilchrist. (Ginn & Co.)

First Reader contains much good poetic and melodic material for aural and reading studies.

Emerson, Irving. FIRST STEPS IN SONG READING. (Oliver Ditson Co.)

Contains short melodies mainly available for aural study and reading at sight.

Heale, H. CLASS SINGING SCHOOL. (Augener, No. 6793.)

Book III contains a selection of minor-mode studies and melodies. The poetic element is not always of the most elevating nature, but phrases and sentences from the melodies can be used without words.

Mason, Luther. THE MASON SCHOOL MUSIC COURSE. Books I and II. (Ginn & Co.)

Like all of Mr. Mason's work, refined in poetic thought and literary expression. In Book II will be found a graded series of minor melodies.

———— NATIONAL MUSIC COURSE. First and Second Readers. (Ginn & Co.)

Much good material for songs with and without words, and for aural studies and reading at sight.

Nourse, E. H. CHILDREN'S GRADED SINGING BOOK. (Oliver Ditson Co.)

PRIMARY SONGS. (Educational Music Course.) (Ginn & Co.)

Words well adapted to rhythm and form of melodies. Good words from some of the old folksongs will be found.

Ripley and Tapper. NATURAL COURSE IN MUSIC. (American Book Co.)

The Primer and First Reader. Mainly valuable for reading and writing studies. Minor-mode melodies are interspersed.

Tufts and Holt. THE NORMAL MUSIC COURSE. (Silver, Burdett & Co.)

First Reader. A large collection of short melodic studies, with and without words, for writing and reading. The melodies are musicianly and many are adapted to pianistic expression.

Smith, Eleanor. MODERN MUSIC SERIES. (Silver, Burdett & Co.)

The Primer and First Book. Of all the public school books this is perhaps the richest in song material of a really fine character. The selections are largely culled from volkslieder literature, and the musicianly treatment by Miss Smith is all that could be desired. Her own original contributions have a dignified, musicianly quality, and at the same time a child-like flavor and bouyancy.

IV. PIANOFORTE SCHOOLS.

There is a wide difference between a pianoforte school, and a music-school for pianoforte students. The books listed here vary greatly in their approach to the ideal functions of a music-school for pianoforte students, viz., to furnish material for the development of music-conception and expression. According to the writer's present understanding, a music-school for pianoforte students should contain material which would present the following essentials:—

1. Melody. Not successions of notes or tones corresponding to certain black and white keys on the keyboard, but melodies that are veritable songs;—songs that will be *vital initiatives* to singing with voice or fingers.

2. This means (a) that such melodies shall lie within the compass of the child-voice; (b) that they shall be rhythmic in the lower and higher sense, and, therefore, (c) in good form; (d) that they shall present tonality in both major and minor modes, in a very complete way, and, therefore, (e) present not only the simplest but the broader, if not the broadest, harmonic bases of tonality.

3. Conception of melody as the individual embodiment of tonality should include the orderly development of relation between three forms of symbols:—

   a. Keyboard;
   b. Written signs,—melodic and rhythmic;
   c. Fingers.

4. There should be studies for (a) aural perception,—writing studies, and (b) sight perception,—reading studies.

5. It should include technical studies that shall illustrate the primary and essential kinds and modes of action.

Notwithstanding the fact that only one or two of the following named works approach this conception of a pianoforte school, much valuable material may be found scattered through the various books; especially material for the later grades of monophonic study. Their chief value appears, however, in duophonic and polyphonic study.

They are also serviceable in furnishing material for reading at sight.

Adams, Mrs. Crosby. The Very First Lessons at the Piano. (Clayton F. Summy Co.)

Addison, B.C. The Kindergarten Music School. Two Books. (John Church Co.)
This "School" is founded upon popular folk-melodies.

Beyer, Ferd. Preliminary School for the Pianoforte.

Boenicke, H. First Lessons in Pianoforte Playing. (Breitkopf & Härtel.)
A special feature of this book is the melodies divided between the two hands.

Cady, C. B. Music-Education Material. Three leaflets. (Clayton F. Summy Co.)

Czerny. One Hundred Recreations.
Many good melodies, or short sentences. Accompaniments to be played by the teacher.

Damm, Gustavus. Piano School and Treasury of Melodies for the Young.
A rather ponderous volume, but contains good monophonic studies.

Engel, Carl. Pianoforte School. Revised and augmented by Gurlitt. (Augener, No. 8129.)
May be had in four parts or complete. Mainly four-hand material.

Germer, H. Op. 32. Theoretico-Practical Elementary School. Book I of the German Edition is the best, in the writer's judgment.
The reason for recommending the German edition lies in the fact that it can be had in Parts, and Parts I and (possibly) II are all that are needed.

Gurlitt, Corn. Technic and Melody. Op. 228. (A. P. Schmidt.)

Köhler, L. Practical Method for the Pianoforte. Vol. I. (Litolff.)

Lebert and Stark. Theoretical and Practical School.
Part I. Good for reading studies later in the work.

Le Couppey, F. The A. B. C. of the Pianoforte. (Breitkopf & Härtel, No. 570.)
The *F-clef* is introduced early. The accompaniments, in some cases, consist of a simple contrapuntal melody.

Mathews, W. S. B. Graded Material for the Pianoforte. Book I. (John Church Co.)

———— Standard Graded Course. Book I. (Presser.)

National Graded Course, by various authors. Book I. (Hatch Music Co.)

Presser, Theodore. First Steps in Pianoforte Study. (Theodore Presser.)

Ramann, L. First Elementary Steps in Pianoforte Playing. Books I and II. (Breitkopf & Härtel.)
Based upon the folksong.

Riemann, Hugo. New Pianoforte School. Step I. Part I. (Augener & Co., No. 6371 a.)
This is one of the most satisfactory Schools, being a music-school for pianoforte. The first part contains quite a number of the simple melodies in both clefs.

Schmitt, Jacob. Pianoforte Method. Part I. (J. Schuberth & Co., No. 49.)
A valuable collection.

V. FOUR-HAND MUSIC.

It would be impossible and unnecessary at this time, and for the present purpose, to present a list of four-hand music in general. Only such works are listed as will enable teachers to find serviceable accompaniments for melodies of the folksong character.

ALBUM NATIONAL FRANCAIS. Three Books. (Litolff, Nos. 1413-15.)
A good collection of French folksongs. Secondo parts simple.

Kleinmichel, Rich. DIE JUNGEN CLAVIERSPIELER. First Four Parts. (Bosworth & Co.)
Accompaniments mainly broken chords, and based upon the simplest harmonies.

Köhler, L. FOLKSONGS OF ALL NATIONS. (Litolff, No. 513.)
An admirable collection; Secondo parts are melo-harmonic and musicianly. Some of the melodies are divided between the two hands. In the similar collection for two hands (Litolff, No. 512), there are thirty melodies arranged as monophonic studies with simple accompaniments for the teacher. Fifteen of these (No. 512) melodies are divided between the two hands.

——————— FOLK-DANCES OF ALL NATIONS, in progressive order. (Litolff, No. 515.)
In some of the primo parts the left hand has an independent melody, and very simple harmonic accompaniment, but only the melodies need be used. In a few numbers the melodies are divided between the two hands. Others can easily be arranged by the teachers.

Mohr, Hermann. Op. 1. HANS UND GRETE. 25 melodic pieces in progressive order. (Luckhardt, Stuttgart.)

Reinecke, Carl. UNSERE LIEBLINGE. First Three Books. (Breitkopf & Härtel, Nos. 1021, 1022, 1023.)
An exhaustive collection of folk-melodies. Secondo parts are simple but polyphonic. The educational value of these lies in the comparatively rich harmonic and rhythmic treatment of the accompaniments.

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